THE LIVES AND CHARACTERS OF THE *English Dramatick* POETS.

ALSO

An Exact ACCOUNT of all the PLAYS that were ever yet Printed in the Englisſh Tongue; their Double Titles, the Places where Acted, the Dates when Printed, and the Perſons to whom Dedicated; with Remarks and Obſervations on moſt of the ſaid Plays.

First begun by Mr. *Langbain*, improv'd and continued down to this Time, by a Careful Hand.

LONDON:

Printed for *Tho. Leigh* at the *Peacock* againſt St. *Dunſtan's-Church*, and *William Turner* at the *White Horſe*, without *Temple-Bar*. 1699.

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THE

Epiſtle Dedicatory,

TO

CHARLES CÆSAR, Eſq;

OF

Bonnington *in* Hertfordſhire.

Honoured Sir,

I Have long had an Ambition to lay ſomething at your Feet that might be worthy your Protection, but deſpairing to produce any thing my ſelf deſerving of that Honour, and impatient of making known how Proud I am of being in the Crowd of your Admirers, I cou'd not but lay hold of this Opportunity, where the *Merit* of the Subject, and Aſſiſtants I have had, might in ſome Meaſure attone for what is deficient in my Performance. I offer, Sir, to your Protection

this History of the Lives and Works of all the Dramatick Poets of your Native Country, of which few Nations have produc'd so great a Number under so very little Encouragements. But to shew them, Sir, the more Worthy your Patronage, I shall lay down a short Account of what Value their Art has been, in the most Polite and Politick, as well as most successful Government in the World.

Athens, *Rome*, and *France* will furnish me with the Proofs I want. *Athens* gave Birth and Perfection to the *Art*, and seems, like the true Mother, to have been most fond of it, and therefore gave its professors the greatest Encouragement. The Value that Government had for both is evident from these two Instances: *Sophocles*, as a Reward of his *Antigone*, had the Government of the City and Island of *Samos* confer'd upon him: And on the Death of *Eupolis* in a Sea-Fight, there was a Law publish'd, that no Poet for the Future shou'd go to the Wars; so great a Loss they thought the Death of one Poet to the Commonwealth.

Thus we see that *Athens* that was the most Populous and Trading City of *Greece*, and which produc'd braver, better, and more learned Men than all *Greece* besides, prove, by the Encouragement she gave Dramatick Poetry, that it was the Opinion of the Wisdom of that State, that Plays were

were so far from being destructive of Industry and good Morals, that they were equally conducive to the Honour and Advantage of its People.

To say nothing of the Care that was taken of the Poets, and the Esteem they were in among the Greatest and Bravest of the Old *Romans*; I shall only mention the Great *Mæcenas*, who laid the Foundation of the greatest Monarchy that ever was in the World; who form'd as Great and Politick Designs, did as Great Services to his Prince as any Man whatever; and and who indeed establish'd the greatest Emperor over the most Free and Polite People in the Universe; *Mæcenas* I say, thought Poetry so worthy his peculiar Care, that we owe the best of the Roman Poets to him, and his Name is pass'd from a Proper to a Common Name for all Generous Patrons.

'Tis yet fresh in our Memories what that Master in Politicks, the great *Richelieu* has done for these Politer Studies in *France*. The *Theatres*, the *Academy* remain a glorious Monument of it; and yet no Man could have fled with a better Pretence to the Multiplicity of Affairs, no Man ever dispatching more Business, or forming more Successful, and Serviceable Designs for his Master's Advantage, and the present [illegible] succeeding Glory and Grandeur of [illegible] tor to

his Counſels the French Monarchy owes all that Terror and Power, with which we have ſeen all *Europe* ſo lately ſtruggle with: And yet this great and buſy Polititian could find a time in ſpight of the Weight of the whole Adminiſtration of *France*, to take Care of the Muſes, and thought it an Honour to himſelf and Country for the laſting Advantage of learned Men and Poets. He took Care of the Reformation of the *Stage*, and by his Order the Abbe *Hedeline*, compos'd a Piece of the whole Art of the Stage.

But our Nation, alas! Furniſh'd with as brave a People, and a greater Genius for Poetry than our Neighbours, has never yet been ſo happy, as to find in the Adminiſtration, any Man with Soul enough, to think the Care of the Muſes worth their Thoughts; and yet the World will never be induc'd to believe, that they are wiſer or greater Politicians than *Mæcenas* or *Richelieu*.

This Neglect of their Science has forc'd the Poets, who had nothing to expect from the *Government*, to make the moſt Noble and uſeful School of *Vertue*, degenerate into a *meer Diverſion*; that they might Pleaſe an Audience, whence they cou'd only hope for their Support. And this has laid the Stage open to the weak Aſ-

ſaults

faults of those whom either *Biggottry*, *Interest*, or *Hypocrisy* have made its Enemies.

'Tis not therefore the supine and criminal Neglect of the Great Men (I mean the Ministers) of our Nation, that we are to form the Esteem that is due to this Science by; but the Care and value the most refin'd and most successful Polititians in the World have Discover'd for it; If the *English States-Men* come short of this, 'tis to be look'd on by all Men of true Sense, as their Defect and Infamy, not their Wisdom.

Wherefore, tho' the Publick has not yet thought fit to take this into its Consideration and Protection, yet I had reason to think a Man of Mr. *Cæsar's* Qualifications, cou'd not but be pleas'd to extend his Protection to those, whose Business it is to celebrate the Vertues that gain you the general Esteem. You that forsook the *lower* Pleasures of Fortune and Youth, for the Pursuit of Honour and Glory in the War; You, Sir, that in your Actions have shown the Hero, have a nearer Reason than other Men, to take care of the Poets, whose task it is to celebrate the Heroes Deeds, and to transmit them in their most engaging Form to Posterity, for their Honour and Imitation.

Carmen amat quisq; carmina digna gerit.

You, Sir, that have added to your Birth and Fortune so strong and general a *Love*, that your *Wit*, *Sweetness of Temper*, and *Honour*, defeat that Envy which Merit usually raises, will naturally take care of those, whose Imployment it is to distinguish betwixt the Pretence, and Reality; the Man of true Sense and *Bravery*, and the Flashy Opiniator, and the vain Boaster of his own Deeds.

From you therefore I hope, Sir, a favourable Reception, when I shelter all our Dramatick Writers under the Protection of your Name; for in you we shall find a Manly, yet Modest Merit

Worthy at once, and negligent of Fame.

Wit without *Opiniatreture*; but balanc'd with a true and penetrating Judgment; *Bravery* which has nobly distinguish'd you from the Remisness of the Inglorious Youth of the Age, witness your Voluntary Campaigns in *Flanders*; a *Generosity* that gets you the Esteem of all Men, while the sordid are the Contempt and Laughter of Men of Sense.

I need be no farther particular in the Enumeration of your Vertues, since where ever Generosity goes justly to the making up of a Character, there can be no Vertue wanting. On this Vertue

Vertue, Sir, it is that I depend for your Pardon for the Preſumption of this Dedication, which I hope I ſhall gain with the greater eaſe, becauſe I have kept clear of the Crime of Dedications, *Flattery*, having confin'd my ſelf much within the Compaſs of ſevere Truth, and the Sentiments of, Sir,

Your moſt Devoted, Humble,

and Obedient Servant, &c.

THE

THE PREFACE.

I *Do not trouble the Reader with this Preface because 'tis the Mode to say something before ev'ry Book; but because there is a Necessity of premising a Word or two as to the following Treatises, and the other Essays of this Nature, that have already been seen. I shall take no notice of Mr.* Winstanley's *or Mr.* Phillips's, *for one I never saw, and the other I could not read, and Mr.* Langbain *has discovered their Defects sufficient to justify his undertaking a more perfect Work; and which he indeed in the last Edition he has pretty near accomplish'd. I must own that his Undertaking has sav'd me a great deal of Trouble, but then he is every where so partial, that he destroys the Character of a Critick and Historian at once, whose Object ought always to be Truth; whereas Mr.* Langbain *seems every where to gratify some private Pique, and seldom to regard the Merit of the Person he reflects upon. This I have every where avoided, and distinguish'd betwixt the Desert and Defect of the Author. Mr.* Langbain *is farther generally mistaken in his Censures as a Critick, he seems to have known nothing of the Matter, to have had little or no Taste of Dramatick Poetry: and a Stranger to our Stage, wou'd from his Recommendation make a very odd and ridiculous Collection of our English Plays. He often commends,* Shirley, Heywood, &c. *and will scarce allow Mr.* Dryden *a Poet; whereas the former have left us no Piece that bears any Proportion to the latter; the* All for Love *of Mr.* Dryden, *were it not for the false* Moral, *wou'd be a Masterpiece that few of the Ancients or Moderns ever equal'd; and Mr.* Shirley, *and Mr.* Heywood *have not left enough in all their Writings to compose one tolerable Play, according to the true Model and Design of a Play.*

Mr. Langbain *has in many of the Lives, swell'd them out with interlarding them with tedious Copies of Verses little to the purpose in Hand, which I was obliged to avoid for Two Reasons; First I design'd to give the Reader as compendious an Account of our Dramatick Writers as I cou'd, and so to bring my Book to an easier Price than Mr.* Langbain's. *And therefore I was, Secondly, forc'd to leave*

out

out all that was Superfluous: And this the rather, because I had several Lives and Remarks to add to this Edition, which he cou'd give no Account of, some of the Authors having appear'd since his time, and others, by the Advantage of the ingenious Mr. Ash's *admirable Collection of* English *Plays, I have met with, which he never saw; all which has render'd this more Perfect in its Kind than his cou'd be: besides, writing after him, I have endeavoured to avoid his Faults, and preserve his Beauties.*

Next I have to inform the Reader, that the following Piece is not writ all by one Hand, as will, I believe, be perceived in the Reading. And lastly, I find on the perusal of it, something in the Book, which I must differ from in the Preface, and that is in the Account of Mr. Oldmixon's Amintas, *where 'tis remark'd, that Pastoral is a Modern Invention, when in reality, the Ancients had a sort of Dramatick Performance not unlike it, that is, their* Satyrs, *which might be said to be something of a nature with our Pastoral; but if we may guess at what is lost by what remains of that kind, it was also something different. In the* Cyclops *of* Euripides, *we find the Shepherds were the major part of the* Dramatis Personæ; *for such was* Polyphemus, Silenus, *and the* Chorus: *But the Character of* Ulysses *hightned the Play, and gives a greater Force to the Passions; 'tis not the Love of* Polyphemus, *but his Cruelty we see; and the Dexterity and Wisdom of* Ulysses. *Of this sort of Poem, Mr.* Dacier *in his Preface to the Satyrs of* Horace, *will give you something a fuller Account. And as this takes its Rise from Antiquity, so Farce, in some Measure, may derive it self from the* Pantomimi; *at least that sort of Farce which the* Italian *Players in* Paris *us'd to act; tho' the* Mimi *and the* Pantomimi *were esteem'd for their admirable Expression of Nature in Action and Dancing; but our Farce is something beyond Nature, and Extravagant to a Degree of Nauseousness, to all good Judges.*

I have lately read Mr. Congreve's Love for Love *over, and am of Opinion, that the Contrivance of the Marriage of* Tattle *and Mrs.* Frail *is highly probable, tho' the Reflections on that Play do seem not to admit it as absolutely so.*

Lastly, I have to advertise the Reader, that on the Perusal of the last Sheets of this Book, I found that in the Remark on Beauty in Distress, *one of my Assistants has seem'd to imply, that the Author is more a Comick than Tragick Poet; I cannot agree with him, for I think 'tis an extraordinary Effort for the first Undertaking in Tragedy, in which most have fail'd in their first Attempt: I say this, least any thing my Friend said, should seem a lessening of that Performance of the Author, which he assures me he never meant.*

THE

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THE

THE Lives and Characters OF THE *English* Dramatick Poets: WITH AN ACCOUNT OF ALL THE PLAYS, Printed to the Year, 1698.

A

William Alexander, Earl of *Sterline*.

THE Title of this Nobleman makes it evident that he derives his Birth from *Scotland*, as the Dedication of his Works affords us a Proof that he liv'd in the Time of King *James* the First, for there he has this Stanza:

Of this dived Isle the Nurselings brave
Earst from intestine Wars cou'd not desist,
Yet did in Foreign Fields their Names engrave,
Whilst whom one spoild, the other wou'd assist.
These now have One; whilst such a Head they have,
What World of Words were able to resist?

Thus has Thy Worth (Great JAMES*) conjoin'd them now,*
Whom Battels oft did break, but never bow.

That he was in Favour with King *James*, is evident from Sir *Robert Ayton*'s Verſes before his Tragedies. As for any Particulars of his Family and Private Affairs I can give you no Account, but that it may be reaſonably drawn from his Quality, Nation, and Favour at that time, that he was not unhappy in any of them, at leaſt that depended on Fortune.

This Nobleman has by his Writings ſhew'd Poſterity, that he had a juſt Right to his King's Favour, as any one that reads his *Recreations of the Muſes* will allow. Mr. *Langbain* tells us of former Editions, but the beſt is in *Folio*, *London*, Printed for *Tho. Harper*, 1637. and dedicated to King *James*, not King *Charles* the Firſt, as Mr. *Langbain* miſtakes. In this Volume are Four Plays, which he calls, *Monarchick Tragedies*; The *Alexandrean Tragedy*, *Crœſus*, *Darius*, and *Julius Cæſar*. Nor can I agree with Mr. *Langbain*, that he has propoſed the Ancients for his Model, whom he has follow'd in nothing but *the Chorus*: For as for the Unities of Action, Time and Place, always obſerved by them, he ſeems to know nothing of them. He ſeems to miſtake the very Eſſence of the *Drama*, which conſiſts in Action, moſt of his being Narration; and may rather be term'd Hiſtorical Dialogues, than Dramatick Pieces. There is ſcarce one Action perform'd in View of the Audience; but ſeveral Perſons come in, and tell of Adventures perform'd by others or themſelves, and which often have no more to do with the Buſineſs of the Play, than the Perſons that ſpeak, as in the Firſt Scene of the Fifth Act of the *Alexandrean Tragedy*, *Ariſtotle* and *Phoceon*, who have no hand in the various Revolutions of that Play, ſpend a long Scene on the Uncertainty of Humane Grandeur, only to tell a few Lines of Buſineſs done by ſome of *Alexander*'s Captains. This Play is ſo far from being after the Model of the Ancients, the Action ſo far from being one, that 'tis multiplied enough for at leaſt Ten Plays, it containing the various Revolutions, and Murders of the Commanders of the Macedonean Army, after the Death of *Alexander*; and here, as in the reſt, he runs too far back to bring things *ab ovo*, that have no Relation to the Action, as the Scene between *Harpagus* and *Cyrus*, and *Crœſus* and *Sandanis*, and many more will evince. If he has not followed the Model of the Ancients, he has yet borrowed very freely their Thoughts, tranſlating whole Speeches from *Seneca*, *Virgil*, and others, as the Firſt Act of *Julius Cæſar* from *Juno*'s Speech in the Firſt of the *Æneids*; and many of his Sentences, as well as the Defect of his Sententiouſneſs, he owes to *Seneca*. The Two Firſt Acts generally are wholly foreign to the Buſineſs of the Play, as indeed the greateſt part of the other Acts are too. This at leaſt may be ſaid of my Lord, that

that he is a very good Hiſtorian, and from his Plays the Reader may gather a great deal of the Affairs of *Greece*, and *Rome*. *Juno* in the firſt Act of *Julius Cæſar*, gives us the Hiſtory of all the Invaſions of the *Roman* Empire, by the barbarous Nations, whether *Gauls* or the *Cimbri*, *&c.* to the time of *Julius Cæſar*, and finding none of them effectual enough to ruin the Power of the Roman State, which deriving it ſelf originally from the *Trojan* Race, ſhe could not but hate, therefore ſhe now reſolves to deſtroy it by Civil Wars, and to raiſe her Brothers Servants, the Furies, always obſequious to miſchievous Commands,

Whilſt Furies furious by my Fury made.

Says, ſhe ſhall at laſt do the Work; with which, after a Speech of Two or Three Hundred Lines ſhe ends the Act. Indeed my Lord ſeems often to have a peculiar Fancy to punning, and that in all his chief Characters; as *Cæſar* ſays in the Second Act,

Great Pompey's *Pomp is paſt*——
and
To ſeem uncivil in theſe Civil Wars.

But not to wrong my Lord in the Judgment of the Readers, by theſe ridiculous Quotations; they are to conſider, Firſt, that this was the Vice of the Age, not the Poet; he having in that, as well as ſome other things, imitated the Vices of our admirable *Shakeſpear*, and next that theſe punning Fits come not very often upon him. To ſhew that he writes in another Strain ſometimes, I muſt give you Three or Four Lines, (my Brevity denying more large Quotations) which will give you a Taſte of his better Parts.

Love is a Joy, which upon Pain depends;
A Drop of ſweet drown'd in a Sea of Sowers:
What Folly doth begin, that Fury ends;
They Hate for Ever, who have Lov'd for Hours.

'Tis the Reflection of *Adraſtus* in *Cræſus*, the moſt moving Play of the Four; but to return to *Cæſar*. in the Second Act, *Cæſar* thinks it a part of his Grandeur to boaſt his Deeds to *Anthony* (who knew 'em well enough before) and betwixt 'em both, we have an Account of his Commentaries, and almoſt a Diary of his Actions. I can't omit one thing in this Play, in the Fifth Act he brings *Brutus*, *Caſſius*, *Cicero*, *Anthony*, *&c.* together after the Death of *Cæſar*, almoſt in the ſame Circumſtances as *Shakeſpear* had done in his Play of this Name. But *Shakeſpear's Anthony* and

Brutus raviſh you, while my Lord's *Brutus*, *Cicero*, and *Anthony* would make you ſleep, ſo much our *Engliſh* Poet excels. This muſt be ſaid for my Lord's *Julius Cæſar*, that it is much the moſt regular of all his Plays, at leaſt in the Unity of Action, which is only *Cæſar*'s Death, tho' the whole laſt Act is almoſt redundant, for when *Cæſar* is once dead, we have no occaſion to hear of the Conſequence of it, either in the Grief of *Calpurnia*, or the Diſagreements of the Noblemen and Commons; but this may be objected likewiſe to *Shakeſpear*, who gives us a Hiſtory, not a Play.

But 'tis time now to give over our Reflections on this Poet, and give the Reader a more particular account of their Plots, in their Alphabetical Order.

The *Alexandrean* Tragedy, For the Plot you may conſult *Quintus Curtius*, and the 13th Book of *Juſtin*, *Diodorus Sciculus*, *l.* 18. *Oroſius*, *l.* 3. *c.* 21. *Joſephus l.* 12. *c.* 1. *Appian de Bellis Syriacis*. *Saliani Annales Eccleſiaſtici A. M.* 3730. *N.* 30. *&c. Torniel. A. M*, 3730. *N.* 5. *Raleigh*'s *Hiſt. l.* 4. *c.* 3. *Heylin*'s *Hiſt. of Greece*, *Howel*, *&c.*

Cræſus, Taken from *Herodot. Clio. Juſtin*, *l.* 1. *c.* 7. *Plutarch*'s Life of *Solon*. *Salian. Torniel. A. M.* 3510. *Xenophon*'s *Cyropaideia*.

Darius, This, as Mr. *Langbain* aſſures us, was the Firſt Fruit of his Lordſhip's Dramatick Muſe, Publiſh'd at *Edinburgh*, 1603. when he was yet Lord *Menſtrie*: The Language and deſign very much improv'd in this laſt *Folio* Edition. As to the Plot, conſult *Quintus Curtius*, *lib.* 3, 4, *&* 5. *Juſtin*, *l.* 11. *c.* 5. *&c. Diodorus*, *l.* 17. *Arrian*, *de Expeditione Alexandri*, *l.* 2. *Plutarch*'s Life of *Alexander*, *Salian*, *A. M.* 2719, *&c.*

Julius Cæſar, The Story of this Play will be exactly found in the *Roman* Hiſtories, *Plutarch* and *Suetonius* in the Life of *Cæſar*, *Appian de Bellis Civilibus*, *lib.* 2. *Florus*, *l.* 4. *c.* 2. *Salian*, *Torniel*, *&c.*

He has writ beſides theſe Plays, *Doomſday*. A *Paranæſis to Prince Henry*, on whoſe Death he dedicated it to Prince *Charles*, afterwards King *Charles* I. A Fragment of an intended Heroick Poem, of *Jonathan*, of which he has left but one Book.

Robert Armin.

THE Author of a Play which Mr. *Langbain* never ſaw, and is called,

The Hiſtory of the Two Maids of Moor Clack, with the *Life and Simple Manner of* John *in the Hoſpital*; Play'd by the Children of the King's Majeſty's Revels, and Printed in 4*to. London*, 1609. I believe the Plot may be taken from ſome Old Story in

in those Times. This Author lived in the Reign of King *James* I. and in the Title Page discovers himself to be one of his Majesty's Servants, and was, I believe, of the then Company of Actors, for I find his Name Printed in the *Drama* of *Ben. Johnson's Alchymist*, among the rest of the eminent Players of that Age; and indeed the Preface of his Play seems to intimate as much.

B

Abraham Baily.

A Gentleman of the Honourable Society of *Lincolns-Inn*, and the Author of a Comedy call'd,

The *Spightful Sister*; *London*, Printed in 4*to.* 1667. which I presume never was Acted, being Printed without Prologue, Epilogue, or Dedication, and with Mr. *Langbain*, I must acquit him entirely of being a Plagiary, either as to Characters or Language, and if it fall to any ones Chance to read it, and to observe my Lord *Occa*'s and *Winifred*'s Characters, will easily allow that what he has writ is surely all his own.

John Bancroft.

THIS Author was born in *London*, and tho' by Profession a Chyrurgeon, was infected by the Vicinity of the Wits with Poetry, and has left behind him Two Tragedies, dying about a Year and half ago, he lyes inter'd in St. *Paul's Covent-Garden*.

Henry the Second, with the Death of *Rosamond*, a Tragedy Acted at the Theatre Royal, by their Majesties Servants, *London* Printed 4*to.* 1693. This Play has not our Author's Name prefixt to it, but is dedicated by Mr. *Mountfort* to Sir *Tho. Cook*, Knight, Alderman and Sheriff of the City of *London*. For the Plot consult *Daniel*, *Stow*, *Speed*, Sir *Richard Baker*, and the rest of the *English* Chronicles.

Sertorius, a Tragedy, Acted at the Theatre Royal by their Majesties Servants, and *London*, Printed 1679. 'tis Dedicated to Captain *Richard Savage*, and the Epilogue was writ by Mr. *Ravenscroft*. The Elder *Corneil* has writ on the same Subject. The Story is to be found in *Plutarch*'s Life of *Sertorius*, *Velleius Paterculus*, *l.* 2. *Florus*, *l.* 2. *c.* 22. *&c.* Whatever the Fate of this Play was, his other had no ill Success, and may claim a Place of equal Rank with several celebrated Tragedies of this Age.

John Banks.

THIS Author is now living, and was once a Member of the worthy Society of *New-Inn*; who quitted the more profitable Practice of the Law, for ſome Years, in purſuit of the Bays, till Experience convinc'd him of his Error, and that the ingrateful Stage, like other Friends we often eſteem, forgets the Obligations it has to one. And tho' of late he has given us a *Cyrus*, yet it was writ ſome Years ago, he wholly applying himſelf to a more gainful employ. If the Golden Age of Poetry carried him from that in the Luxurious Reign of *Charles* II. when more People run Mad after the Muſes than even now; the Iron Age that ſoon enſu'd, recall'd him from ſo fruitleſs a Purſuit. Tho' by his Epiſodes, being generally inartificial, we may conclude he has not much ſtudied *Ariſtotle*, and the Art of the Stage, yet in Two of his Plays he has gain'd the true End of Tragedy, the moving Terror and Pity, which many more celebrated Authors are ſo far from, that they ſeem never to have aim'd at it: And this indeed makes ſome Amends for the Defects of Language, in which he ſeems to me very faulty. He has Seven Plays in Print, of which the Alphabetical Order brings the laſt firſt.

Cyrus the Great, a Tragedy, Acted at the New Theatre in *Lincolns-Inn-Fields*, Dedicated to her Royal Highneſs the Princeſs *Ann* of *Denmark*, 4*to*. 1696. The Plot of this Play is taken out of *Scudery*'s Romance of the *Grand Cyrus*, and for the true Story of *Cyrus*, you may conſult *Herodotus*, *Juſtin*, *Xenophon's Cyropaideia*, *&c.* Tho' this Play had been formerly refus'd the Action, yet it held up its Head about Six Days together, and has been ſince Acted ſeveral Times.

Deſtruction of Troy, a Tragedy, Acted at his Royal Highneſs the Duke's Theatre. *London*, Printed 4*to*. 1679. and dedicated to the Right Honourable the Lady *Katharine Roos*: This Play wanted the Succeſs the Poet deſired on the Stage. For the Story you may read *Homer*, *Virgil*, *Ovid*, *Dares Phrygius*, *Dictys Cretenſis*, *&c.*

The *Innocent Uſurper*, or the *Death of the Lady* Jane Gray, a Tragedy, 4*to*. *London*, Printed 1694. and dedicated to Mr. *Bently* the Bookſeller that Publiſh'd it, in which he complains of the miſtaken Cauſe of its Prohibition of the Stage, appealing from the falſe Inſinuations of his Enemies, to Mr. *Bently*'s Knowledge of its being writ Ten Years before, ſo that he could deſign no Reflection on the preſent Government. His Defenſe ſeems reaſonable, and I think him as much in the Right, when he tells us, that this Tragedy is inferior to none of his former, and that he's confident it wou'd move the Ladies Tears. He aſſures us, he has nicely follow'd the

Truth

Truth of the Story, which you may find in our Chronicles. This Play I look on to be much better than any of the late Tragedies; tho' in his Metaphors, he ſeems not to 've conſulted that Juſtneſs which the Rules of good Rhetorick requires; but like all other human Performances, as it has its Beauties, it has alſo its Faults, but not enough of the later to over-ballance the former.

The *Iſland Queen*, or the *Death of Mary Queen of Scotland*, 4*to*. 1684. This Play too had the ill fortune to be denyed the Juſtice of appearing on the Stage, but Publiſhed by the Author in defence of himſelf and the piece, The Story you may read in *Buchanan*, *Speed*, *Camden*, *Du Cheſne*, *Brantons's Memoirs*, *Cauſon's Holy Court*, &c.

Rival Kings, or the *Loves of Oroondates and Statira* a Tragedy, 4*to*. Acted at the Theatre Royal, 1677. Dedicated to the Lady *Catharine Herbert*. For the Plot conſult the Romance of *Caſſandra*, *Quintus Curtius*, and *Juſtin*.

Virtue Betray'd, or *Anna Bullen*, a Tragedy, Acted at his Royal Highneſs the Duke's Theatre, 4*to*. *Lon*. Printed 1682. Dedicated to the illuſtrious Princeſs, *Elizabeth* Dutcheſs of *Somerſet*; for the Plot conſult a Book call'd, *The Novels of Elizabeth Queen of England*, &c. *Speed*, *Herbert*, *Du Cheſne*, Dr. *Burnet's* Hiſtory of the *Reformation*, &c.

Unhappy Favourite, or the *Earl of Eſſex*, a Tragedy, Acted at the Theatre Royal by their Majeſties Servants, 4*to*. *Lon*. 1682. Dedicated to the moſt High and moſt Illuſtrious Princeſs, the Lady *Ann*, Daughter to his Royal Highneſs. This has always been Acted with Succeſs, and never fail'd to draw Tears from the Eyes of the fair Sex. For the Story, ſee the Novel call'd, *The Secret Hiſtory of the moſt Renowned Queen Elizabeth, and the Earl of Eſſex. Camden's Elizabeth*, *Speed*, *Du Cheſne*, *Stow*, *Baker*, &c.

Barnaby Barns.

AN Author who liv'd in the time of King *James* I. he writ but one Play Publiſhed, which bears the Name of the

Devil's Charter, a Tragedy, 4*to*. 1607. It ſeems to be written in imitation of *Shakeſpear's Pericles*, *Prince of Tyre*; an antient Play, and is an Account of the Life and Death of Pope *Alexander* VI. See *Guiccardin's Hiſt. Italy* : and *Maſſonius de Geſtis Pontificum Romanum*.

There is alſo Publiſhed under this Author's Name, a Book *of Offices*, about Princes, *fol*. 1606.

Robert Baron, Esq;

A Young Gentleman who Liv'd in the Reign of King *Charles* I. and the *Interregnum* of *Oliver*, first bred at *Cambridge*, and afterwards was a Member of the Honourable Society of *Grays-Inn*: He writ these three Plays,

Deorum Dona, a Mask, 8vo. This is part of a Romance, writ by *Baron*, call'd the *Cyprian Academy*, Printed at *Lond.* 1647.

Gripus and *Hegio*, *Past.* 8vo. A Play consisting of three Acts only, and borrowed a great part from a Play of *Webster*'s, call'd, *The Dutchess of Malfey*, and the aforesaid Romance.

Mirza, Trag. 8vo. Plot from *Herbert*'s Travels, *fol.* accounted by his Friends a good Play, is Dedicated to the King, and recommended to the World by divers Copies of Verses; for most of the Scenes and Language he seems to have Consulted *Ben. Johnson*'s *Catiline*. Sir *John Denham*'s *Sophy* is on the same Subject, and writ about the same time.

Lodow Barrey.

THIS Author Liv'd in the time of King *Charles* I. he writ one Play call'd, *Ram-Alley*, or *Merry Tricks*, *C.* 4to. 1611.

Francis Beaumont. See *Fletcher.*

Capt. *William Bedloe.*

THIS Author was a Famous Evidence in the Popish Plot, before the Expiration of which he Dy'd, leaving behind him one Play, call'd,

The Excommunicated Prince: or, *The False Relick*, *T.C. Fol.* 1679. The Plot taken out of *Heylin's Geography*, in his Account of *Georgia*. His Life is Printed in 8vo. 1681.

Aphara Behn.

THIS Authoress, whose Name was *Aphara*, not *Astrea*, as many have thought, was Born in the City of *Canterbury* in *Kent*, her Maiden Sirname *Johnson*; she was much admired in her Youth for her Beauty, as afterwards for her Poetick Works, in which she

ſhe excell'd not only all that went before her of her own Sex, but great part of her Contemporary Poets of the other: She had a great Facility in Writing, and much of Nature in all ſhe writ, was employ'd by *Charles* II. in the Diſcovery of the Dutch Intreagues, in the Dutch War; Liv'd belov'd, and Dy'd lamented by all that knew her, and lyes Buried in the Cloyſters of *Weſtminſter* Abbey, under a great Marble Stone, on which is inſerted theſe two Verſes:

Here lies a Proof that Wit can never be,
Defence enough againſt Mortalitie.

Her Plays, Seventeen in Number, are as follow in their Alphabetical Order;

Abdelazer, or the *Moor's Revenge*, *T.* 4*to.* Compare this Play with one of *Chriſtopher Marlo*'s, call'd *Luſt's Dominion*, 8*vo.* and you will find it almoſt the ſame.

Amorous Prince, or *Curious Husband*, *T. C.* 4*to.* Part of it taken from the Story of the *Curious Impertinent* in *Don Quixot*, *Part* 4. *Ch.* 6,7,8.

City Heireſs, or Sir *Timothy Treat-All*, *C.* 4*to.* Part of it from a Play of *Middleton*'s, call'd, *A mad World, my Maſters*, 4*to.* and part from another of *Maſſengers*, call'd, the *Guardian*, 8*vo.*

Dutch Lover, *C.* 4*to.* Plot from *Don Feniſe*, 8*vo.* See the Stories of *Euſheme*, *Theodore*, *Don Jame*, and *Frederic* in that Romance.

Emperor of the Moon, F. 4*to.* Taken from *Harlequin*, *Empereur dans le Monde de la lune*.

Forced Marriage, or *The Jealous Bridegroom*, *T. C.* 4*to.* The firſt Play ſhe Writ.

Falſe Count, or a *New way to play an Old Game*, *C.* 4*to.* *Iſabella's* being deceiv'd by the Chimney Sweeper, taken from *Molieres des precieuſes Ridicules.*

Feign'd Courtezans or a *Nights Intreague*, *C.* 4*to.* This Play was well accepted, and accounted one of the beſt ſhe writ.

Lucky Chance, or the *Alderman's Bargain*, *C.* 4*to.* *Gayman*'s enjoying Lady *Fulbank*, and taking her for the Devil, taken from Mr. *Alexander Kickſhaw*, and Lady *Aritina*, in the *Lady of Pleaſure*, written by *Shirley*, 4*to.*

Rover, or *The Baniſh'd Cavaliers*, two Parts, *C.* 4*to.* Taken from *Tho. Killegrew's Don Thomaſo*, or *The Wanderer*, *fol.*

Round Heads, or *The good Old Cauſe*, *C.* 4*to.* A Play of *John Tatenham*'s, call'd, *The Rump*, altered, 4to.

Sir Patient Fancy, *C.* 4*to.* Part of this Play taken from *Richard Broom's Damoyſelle*, 8*vo.* and *Le Malade Imaginaire.*

Town

Town Fop, or *Sir Timothy Tawdry*, *C.* 4*to.* A great part of this Play borrowed from a Play, call'd, *The Miſeries of Forced Marriage*, written by *George Wilkins*, 4*to.*

Widow Ranter, or *The Hiſtory of Bacon in Virginia*, F. 4*to.* This Play was Publiſhed after her Death by *G. J.* Plot from the known Story of *Caſſius.*

Young King, or, *The Miſtake*: A Tragi-Comedy, 4*to.* 1683. This Play is Dedicated to a particular Friend of hers, under the name of *Philaſter.* The Deſign is borrowed from *Calpranedes Cleopatra.* See the Hiſtory of *Alcamenes* and *Menalippa* Part 8th.

Younger Brother, or *The Amorous Jilt*, *C.* 4*to.* This Play was Publiſhed after her Death (with her Life added) the Story was of her own Knowledge, and written above ten years before ſhe dyed, it was much eſteemed by her, and it muſt be owned, in ſpight of the ill ſucceſs it met with, that there is a great deal of Wit at leaſt in the beginning of it, the firſt two Acts being very well received but the tedious Scenes in Blank Verſe, betwixt *Mirtilla* and Prince *Frederick*, loſt the Diverſion they would have given in another more eaſie Dreſs. Taken from a true Story of the Brother of Coll. *Henry Martin*, and a Lady that muſt be nameleſs. See the Novel call'd *Hatige.*

Theſe Plays were all written between the Years 1670. and 1690.

Dawbridgcourt Belchier.

THIS Gentleman writ one Interlude in the time of King *James* I. whilſt he lived at *Utreicht*, in the United Provinces, which he entituled,

Hans Beer-pot, his Inviſible Comedy of *See me*, and *See me not*, *Int.* 4*to.* 1618. Acted by an honeſt Company of Health-Drinkers, ſays the Title. He was an *Engliſh* Man, and in his Epiſtle calls it neither Comedy nor Tragedy, wanting both number of Speakers, and Parts or Acts it ſhould have, it conſiſting of three Acts only.

Richard Bernard.

A Gentleman that Liv'd in *Lincolnſhire*, in the time of Queen *Elizabeth*, and gave us then a Tranſlation of *Terrences* Comedies, in a Language and Stile ſuitable to the time he Liv'd in. *Pub. Terentius* was a *Carthaginian* born, and brought a Slave to *Rome* in his Youth, there well Educated by his Patron *Terent. Seneca*, and by him made Free for his Wit, and left behind him ſix Comedies (*viz.*)

(*viz.*) *Andrea*, *Adelphi*, *Eunuchus*, *Heutontimorumenos*. *Hecyra* and *Phormio*, the Fourth Edition in 4to. 1614. The four first of these Comedies are borrowed from *Menander*. The two last taken from *Apollodorus*. He generally brought two of *Menander*'s into one of his. He was thought to have the help of *Lælius* and *Pub. Scipio*, in his Writings which he thought an Honour, not Disgrace.

Mrs. *Frances Boothby*.

WHether this Authoress be yet Living, I know not, she Liv'd, and Writ in the time of King *Charles* II. a Play call'd, *Marcelia*, or *The Treacherous Friend*, *T. C.* 4to. 1670.

Roger Boyle, Earl of *Orrery*.

A Noble Man of the Kingdom of *Ireland*, eminent both in Arts and Arms, as a Poet and as a Patron; he dyed *Octob.* 1679. and has Publisht these following Plays,

Black Prince: For the Story consult *Walsinghami Hist. Angl. Wigornensis Chronicon. Polid. Virgilii. Florentii Monarch. Froissard Chron. de France, & d'Angleterre, English Chronicles in Reign of Edw.* III.

Tryphon: Consult the first Book of *Maccabes*, *Josephus*, *lib.* 13. *Appian de Bellis Syriacis*, &c.

Henry V. See the *English Chronicles* in the Reign of that King, and the Reign of King *Charles* VI. in the *French Chronicles*, as *Jean Juvenal des Ursins*, *Le Hist. de Charles* VI. *Mezeray*, &c.

Mustapha: Consult for the Plot *Thuanus*, *lib.* 12. *Tho. Artus la continuacon de le Hist. des Tourc's*, and *Knowles*'s Turkish Hist. These four in Folio; the two first Published 1672. the other two in 1677.

Guzman, A Comedy Acted at the Theatre Royal. 1693. The Plot of this Play is taken from a Romance of that Name.

Herod the Great, a Tragedy, Printed 1694. I do not find that this Play was ever Acted. The Story of this Prince you will find in *Josephus*, and his Life in *Caussin's Holy Court*.

These two Plays are bound up with the rest of his Plays, in *fol.* and tho' the Title Page tells us that the first was Acted, yet there is no *Drammatis Personæ* before it.

He also writ one other Play, call'd, *Master Anthony*, 4to. 1690. The Prologue to this, is the same of that to one of *Durfey*'s Plays, call'd, *The Fool turn'd Critick*.

Samuel

Samuel Brandon.

HE Liv'd in the Reign of Queen *Elizabeth*, and writ this Play towards the latter part of her time, call'd,

The Virtuous Octavia, *T. C.* 8*vo.* 1598. and tho' this Play was never Acted, yet the Author had a very good Opinion of it; and his Epiſtles Printed with it, Compos'd in imitation of *Ovid*'s. Plot from *Plutarch*'s Life of *M. Antony*. See alſo the Life of *Auguſtus* in *Suetonius*. *Dion. Caſſius*, &c.

Nicholas Breton.

HE has Writ and Publiſhed nothing more then this one Interlude, call'd,

The old Man's Leſſon, and *Young Mans Love*. *Interl.* 4*to.* a very old Piece.

Anthony Brewer.

AN Author in the Reign of King *Charles* I. Publiſhed theſe two Plays following (*viz.*)

The Country Girl, *C.* 4*to.* 1647. This Play was Reviv'd juſt thirty years after its firſt Publiſhing, by one *Leanard*, who gave it a new Title, calling it, *Country Innocence*, or the *Chamber-maid turn'd Quaker*. 4*to.* 1677.

Love-ſick King, *T. C.* 4*to.* 1655. This Play was alſo Reviv'd, and Acted at the King's Houſe, under the Title of *The Perjured Nun*, 4*to.* 1680. See *Speed*, *Polyd. Virgil*, *Gu. Malmsb. Ingulfus*, *Higden*, *Du Cheſne*, *&c.*

Alexander Brome.

HE Liv'd in *Charles* I. time, and was a Stirring Attorney and Poet in the Royal Cauſe, during the Government of thoſe Times. He Publiſhed but one Play of his own, entituled,

The Cunning Lovers, *C.* 4*to.* 1654. The Story of the *Cunning Lovers*, taken from the *7 Wiſe Maſters*. See alſo the Nov. of the *Fortunate Deceived*, and *Unfortunate Lovers*.

Yet

Yet he took care to give the World a Volume of Mr. *Richard Bromes* after his Deceaſe, Printed in 8*vo*. This Author has Publiſhed alſo a Volume of Poems, which he writ in the late Troubleſome Times, together with Epiſtles and Epigrams, Tranſlated from divers Authors, Printed about the time of the Reſtauration of King *Charles* II. and again 1664. Beſides theſe, we have under his Name *Horace*, 8*vo*. tho' not wholly Tranſlated by him.

Richard Brome.

HE Liv'd in the time of King *Charles* I. was ſervant to *Ben. Johnſon*, and writ himſelf into Reputation by his Comedies; was Complimented with Copies of Verſes, from moſt of the Poets of his time, and even from his Maſter *Ben.* His Plots are his own, and ſtudying more Men then Books, he has not fallen into Plagiariſm. Beſides thoſe Plays writ by himſelf, he joyn'd with *Heywood*, in a Play call'd, *The Lancaſhire Witches*. His Plays, in all fifteen, as they were Publiſhed follow (*viz.*) *City Wit*, or *The Woman wears the Breeches*, *Court Beggar*, *Damoyſelle*, or *The New Ordinary*; *Mad Couple well Match'd*; Reviv'd under the Title of *Debauchee*, or *The Credulous Cuckold*, 1677. *Novella:* Theſe five are Printed together in one Vol. 8*vo*. 1653.

Covent Garden Weeded; *Engliſh Moor*, or *The Mock Marriage*; *Loveſick Court*, or *The Ambitious Politick*; *New Academy*, or *The New Exchange*; *Queen and Concubine:* Theſe five are Printed in another Vol. 8*vo*. 1659.

Antipodes, *C.* 4*to*. 1640. *Jovial Crew*, or *The Merry Beggars*, *C.* 4*to*. 1659. Revived and Reprinted 1686. *Northern Laſs*, *C.* 4*to*. 1663. Revived and Reprinted 1684. with new Prologue and Epilogue. *Queens Exchange*, *C.* 4*to*. 1657. *Sparagus Garden*, *C.* 4*to*. 1640. Moſt of theſe Plays were Acted with general Applauſe.

Fulk Grevile, Lord Brook, ſee *Grevile.*

Ruben Bourne.

I Can ſay no more of this Author, but that I'm inform'd he is or lately was of one of the Temples, and has a Play in Print under this Title:

The Contented Cuckold, or *The Womans Advocate*, 4*to*. *C.* 1692. This Play was never Acted, but Dedicated to his Worthy Friends *John Huxly* of *Wyerhall* in *Edmonton*, in the County of *Middleſex*, Eſq; and *Richard Andrews* of the ſame Gentleman.

Henry

Henry Burkehead.

THIS Author was a Merchant in *Briſtol*, in the Reign of King *Charles* I. his Play call'd,

Colas Fury, or *Lyrindas Miſery*, *T.* 4*to.* was never Acted, it repreſents the Troubles of *Ireland* under feigned Names.

Henry Burnel, Eſq;

A Gentleman that Liv'd in *Ireland* in King *Charles* I. time, Writ a Play call'd,

Landgartha, *T.C.* 4*to.* 1641. Acted at *Dublin* with good Applauſe, and ſome time after Printed there. The Plot which is founded on the Conqueſt of *Fro* (and call'd by our Author *Frollo*) King of *Suethland*, by *Regner* King of *Denmark*, which the Repudiation of *Landgartha* Q. to *Regner*. See *Krantzius*, *Lib.* 4. *c.* 6. *Jo. Magnus*, *Lib.* 17. *cap.* 4, 5. *& Saxo Gramat. Lib.* 9.

C

Lady *Elizabeth Carew.*

THIS Lady lived in Queen *Elizabeth*'s Reign, and has left behind her a Tragedy call'd,

Mariam the Fair Queen of Jury, 4*to.* There is another Tragedy written by *Pordage*, more Modern, on the ſame Subject, call'd, *Herod and Mariamne.* Plot taken from *Joſeph. Hiſt. Jews*, *lib.* 14 *&* 15. *Salian. Tom.* 6. *A. M.* 4012. *Torniel. Tom.* 2. *A. M.* 4026, &c.

Thomas Carew.

ONE of the Gentlemen of the Bed Chamber, and Sewer in Ordinary to King *Charles* I. by whoſe command, and the Aſſiſtance of *Inigo Jones*, he compoſed a Maſque, called,

Cœlum

Cœlum Britannicum, 8*vo.* performed in the Banqueting Houſe at *White-Hall*, by his ſaid Majeſty, King *Charles* I. and his Nobles, *An. Dom.* 1633. (Mr. *Hen. Lawes*, one of the King's Private Muſick, and Gentleman of the Chappel Royal, ſet all the Muſick to the ſame. This Author Publiſhed a Volume of Poems and Songs, which have been divers times (with this Maſque) Reprinted, the laſt Edition, 1670.

Lodowick Carlell, Eſq;

THIS Gentleman was an Old Courtier, and liv'd in the Time of both the King *Charles's*, and poſſeſt the Places of Gentleman of the Bowes to King *Charles* I. and of Groom of the King and Queen's Privy-Chamber. He has Publiſh'd Eight Plays (*viz.*)

Arviragus and Philicia, in Two Parts, *T. C.* 12°. 1639. (revived ſince with a new Prologue writ by Mr. *Dryden*, and ſpoke by the famous Actor, Mr. *Hart*. For the Story on which this Play is grounded, ſee *Geof. Monmouth*, *lib.* 4. *c.* 16. *Pol. Virgil*, *lib.* 2. *Matth. Weſt. pag.* 93. *Grafton*, *Part* 7. *pag.* 77.

Deſerving Favourite, *T. C.* 8*vo.* 1659. This Play was repreſented before King *Charles* I. and his Queen at *White-Hall*, and often in *Black-Fryars*, with great Applauſe.

Fool would be a Favourite; or, *The Diſcreet Lover*, 8*vo.* 1657.

Oſmond the Great Turk; or, *The Noble Servant*, Tragedy, 8*vo.* 1657. (The Action of this Play is, the taking of *Conſtantinople*, in the Year 1453. See *Knolles's Turkiſh Hiſt.* in the Life of *Mahomet* II. *Bandello's Novels*, *Tom.* 1. *Hiſt.* 2. *Lipſii Monita*, *lib.* 2. *Cap.* 9. *Artus le Contin. de l' Hiſt. des Turcs. Lib.* 11. This Play, with the two preceding, are Printed together in 8*vo.* 1657.

Paſſionate Lover, in Two Parts, *T. C.* 8*vo.* 1655. This Play was publiſhed by Mr. *Alex. Gough*, it having been before twice preſented before the King and Queen's Majeſties at *Somerſet-Houſe*.

Heraclius Emperor of the Eaſt, Trag. 4*to.* 1664. This tranſlated from the *French* of Monſieur *Corneille*, was deſigned by the Tranſlator for the Stage, but never Acted. See *Zonar*, *Baronius*, *&c.*

James Carlile.

HE was born, as I'm informed, in *Lancaſhire*, he firſt appear'd in the World as a Player, and gave no ſmall Promiſes of making conſiderable Progreſs in that way; he left the Stage while he was yet young, and took to the Wars; got no little Reputation in the *Iriſh* Expeditions under his Preſent Majeſty, and with his Brother, loſt his Life in the Bed of Honour. He gave us a Play called,

The

The Fortune Hunters; or, *Two Fools well met. Com. 4to.* This was Acted with Applauſe, as it has been lately revived by the *Patentees* Company.

Richard Carpenter.

THIS Author lived in the latter end of King *James* I. and the beginning of King *Charles* I. Publiſh'd one Play called,

The Pragmatical Jeſuit new Leaven'd, 4to. A Play tends to Morality and Vertue; ſo 'tis doubted whether the Author was not a Divine, there being Three Sermons Publiſh'd under the ſame Name, in the latter end of the Reign of King *James* I.

George Cartwright.

OF this Gentleman I can only ſay, that he liv'd at *Fulham*, and that he has writ a Play called,

Heroick Love; or, *The Infanta of Spain*, a Tragedy, dedicated to King *Charles* II. and Printed, *London*, 1661. 8*vo.*

William Cartwright

THE Name of our Author's Father and Place of Nativity, are differently Related by Mr. *Wood*, (*a*) the late Antiquarian in his *Antiquit. Oxon.* and (*b*) Mr. *Loyd* in his *Memoirs*, the firſt making him *Glouceſterſhire*, and the latter *Oxfordſhire*; but all agree he was brought up a King's Schollar at *Eaton*, under Dr. *Olbaſton*, and choſe Student of *Chriſt-Church-Colledge* in *Oxon*, where he paſſed thro' his Degrees of Batchelor and Maſter of Arts: The Houſe made choice of him for *Proctor*, and was admitted by the Univerſity with Mr. *Wake* of *Magdalen Colledge* in the Year 1643. in the Winter that Year he Dy'd of a Malignant Fever, and lies Buried in the *South Iſle* of that Church. He was belov'd by the *King* and *Queen*, and lamented by all his Acquaintance and Friends. He was expert in the *Latin*, *Greek*, *French*, and *Italian* Tongues; was extream modeſt, as well as handſome; and admired, not only by his Acquaintance but Strangers. *Ben. Johnſon* among the reſt writ in his Praiſe; and Biſhop *Fell* gives him the higheſt, if not Hyperbolical Praiſe, in ſaying, *He was the utmoſt that Man could come to.* He writ four Plays, *viz.*

Lady Errant, a Tragi-Comedy, 8*vo.* 1657. This was eſteemed by many about that time a good Play.

(*a*) *Antiquit. Oxon. p.* 274. (*b*) *Lloyd's* Memoirs, *p.* 422.

Ordinary,

Ordinary, a Comedy 8*vo.* 1657. Part of the first Act is inserted in a Book call'd, *Wits Interpreter*, as a Love Dialogue, unde the Title of the *Old Widow*, *p.* 81.

Royal Slave, a Tragi-Comedy, 8*vo.* 1651. This Play was first presented to the King and Queen, by the Students of *Christ-Church-Colledge*, *Oxon*, Dr. *Busby*, late Schoolmaster of *Westminster*, acting a part therein; and afterwards at *Hampton* Court, to both Their Majesties, by the Players, at the Queens Command; and tho' the Poet gave equal Instructions, the *Students* carryed the Prize.

Seige, or *Loves Convert*, a Tragi-Comedy, 8*vo.* 1651. Occasion in *Plutarch's Life of Cymon*, and part from *Boccaces Novels*, Day 9th. *Nov.* 1*st.*

These Plays are Printed together with his Poems in 8*vo.* where you may find most of the Wits in the University appear with Copies of Verses, to shew the great Esteem they had for him.

Our Author has also extant other Pieces, *viz.* a Sermon Printed 1652. a Latin Book entituled, *Dies in Mense Novemb. maxime notabiles Coronam, &c.* 1671.

Robert Chamberlain.

THIS Anthor Liv'd in the time of King *Charles* I. and Writ a Play call'd,

The Swaggering Damsel, a Comedy 4*to.* 1640. Whether ever this Play was Acted I cannot learn, nether can I say it deserved Acting.

William Chamberlain.

A Doctor of Physick who Lived and Dyed in *Shaftsbury* in *Dorsetshire*, was an old Cavalier, and had received several Marks of his venturing in those Wars. He gave us a Testimony of his Poetick Capacity in an Heroick Poem, entituled *Pharonida*, 8*vo.* 1659. and since has appeared in Prose, with the Title of *Eromena*, or *The Noble Stranger*, a Novel, 1683. He writ but one Play Printed, call'd,

Loves Victory, a Tragi-Comedy, 4*to.* 1658. This has appeared since under a new Title and Acted, call'd, *The Wits led by the Nose*, or *A Poet's Revenge*, 4*to.* 1678.

George Chapman.

THIS Poet Flouriſhed in the latter part of the Reign of Queen *Elizabeth* and King *James* I. He was received among the formoſt of the Poetick Writers of that Age, for his Tranſlations, as well as Original Writings. He joyn'd with *Ben. Johnſon* and *Marſton*, in the Compoſing one Play call'd, *Eaſtward Hoe.* He alſo Tranſlated all *Homer*, *Heſiod*, and *Muſæus*, which Works were eſteemed well done in that Infancy of Tranſlation: His Plays which follow, are 18 in Number.

All Fools, a Comedy, 4*to.* 1605. Then accounted a good Play; it is Built on *Terence*'s *Heautontimorumenos* or Self-Denyer, and was Acted before King *James* I.

Alphonſus Emperor of Germany, a Tragedy 4*to.* 1654. Plot from *Chron. de Rebus Germanicis*, ſee alſo *Reynolds on the Paſſions*, *Wanley's Hiſt of Man*, *Mariana de Reb. Hiſt. lib.* 13. *c.* 10. *Hiſt. Generale d'Eſpagne*, *lib.* 12.

Blind Beggar of Alexandria, a Comedy, 4*to.* 1598. Acted by the Earl of *Nottingham*, then Lord High Admiral his Servants; this Play is neither divided into Acts nor Scenes.

Buſſy d'Amboiſe, a Tragedy 4*to.* This hath been preſented formerly at St. *Pauls*, and ſince the Reſtauration by the Kings Servants, with good Applauſe. Plot from the *French Chron. Hen.* III. *Thuanus*, *Déſerres*, *& Roſſets Hiſt. Trag. de notre temps*, (under the names of *Lyſis* and *Silvie*) *Hiſt.* 17. *p.* 363.

Buſſy d'Amboiſe his Revenge, a Tragedy, 4*to.* 1613. This Play met not with that Eſteem as the former, nor is it founded on ſo great Truth as the other.

Conſpiracy and Tragedy of Charles Duke of Byron, Marſhal of *France*, two Plays 4*to.* 1608. For the Plot which is founded on Hiſtory, ſee *Davilas Hiſt. France*, *Mezeray* and other *French Chron.* in the time of *H.* IVth of *France.*

Cæſar and Pompey, a *Tragedy*, 4*to.* 1631. Divers are the Authors that have treated on this Story, as *Lucan* in his *Pharſalia*, *Svetonius* in the Life of *Julius Cæſar*, *Plutarch*, *Vill. Paterculus*, *Florus*, *Dion*, &c.

Gentleman Uſher, a Comedy 4*to.* 1606. A Play which deſerves no great Commendation, and I queſtion whether ever 'twas Acted.

Humorous days Mirth, a Comedy, 4*to.* 1599. A Play of indifferent Repute, but entituled, *A Pleaſant Comedy*, as it has been ſundry times Publickly Acted by the Right Honourable the Earl of *Nottingham*, Lord High Admiral's Servants.

Maſque

Maſque of the *Middle Temple* and *Lincolns-Inn*, 4*to.* 1614.
This was preſented at Court before the King, at the Celebration of the Nuptials between the *Palſgrave* and the Princeſs *Elizabeth*, Mr. *Inigo Jones* was the Ingineer to order the Machines and Decoration of the Scenes.

May-Day, a Comedy 4*to.* 1611. Divers times Acted with good Applauſe.

Monſieur d'Olive, a Comedy, 4*to.* 1606. This Play was often Acted by her Majeſty's Children with good Succeſs.

Revenge for Honour, a Tragedy, 4*to.* 1654. When the *Nurſery* Acted in *Barbican*, ſince the Reſtauration they ſometimes made uſe of this Play.

Temple, a Maſque, 4*to.* As I Conjecture, may be the ſame with that before of the *Middle Temple*, and *Lincolns-Inn*; Mr. *Langbain*, nor any other that I could ever learn, having ſeen any of this Title.

Two Wiſe Men, and all the reſt Fools, 4*to.* 1619. Mr. *Langbain*'s former Remark on this Play was, that it exceeded in the Number of Acts any Play of what Language whatever. But if he had ſeen the *Spaniſh Baud*, either in the Original, or the Folio Edition in *Engliſh*, he might have found one with three times as many Acts; the Prologue and Epilogue of this Play are both writ in Proſe, as was ſometimes uſed in thoſe times: Mr. *Chapman*'s Name not being to the Title of this Play, it's a queſtion whether it be really his, tho' former Catalogues make it ſo.

Widows Tears, a Comedy, 4*to.* 1612. Plot from *Petronius Arbiter*. See alſo the *Epheſian Matron*, Printed in 8*vo.* 1668.

Eaſtward Hoe, a Comedy, 4*to.* 1605. This was his but in part, *Ben Johnſon* and *Marſton* having joyned with him in it; 'twas thought worth the reviving by Mr. *Tate*, our preſent Poet Laureat, who gives it the Title of *Cuckolds-Haven.*

Colley Cibber.

AN Author now Living, he is of Foreign Extraction, his Father being a Native of *Holſtein*, and a very skilful Statuary. I cannot underſtand that his Education ever reached either of the Univerſities; he having been early by his Fancy led to the Stage, tho' it was not till the diviſion of the Houſes that he made any conſiderable Figure there, and then he at once exerted both the Poet and the Player, in his firſt Play call'd, *Loves laſt Shift*, and in the part of Sir *Novelty faſhion*, which he played himſelf, and ſo encreaſed both his Profit and his Reputation; he has already Publiſhed two Plays of ſomething a different Character, of which in their Order.

Loves laſt Shift, or *The Fool in Faſhion*, a Comedy, Acted at the Theatre Royal by his Majeſty's Servants. *London*, Printed 1696. *4to.* And Dedicated to *Richard Norton* of *Southwick*, Eſq.

In the Epiſtle our Author informs us that the uſual Enmity at the Succeſs of an unknown Author, had produced ſome Surmiſes that this Play was not his own; but he aſſures his Patron, that he ſhould think he affronted him, if he ſhould dedicate a Play to him that he could not entirely call his own; no part of this, either of the Plot or the Expreſſion being borrowed from either the Dead or the Living. He indeed took a very rational Way to that Succeſs, which his Epiſtle lets us know this Performance of his met with, by making uſe of the extenſive Acquaintance of Mr. *Southern*. For that Author that will ſtand on the bare Merit of his Play, may ſatisfie *himſelf* in its Juſtneſs and Perfection, but will ſeldom or never reap that Profit from his Labours, that will anſwer either his Hopes or his Merit. Being ſenſible of this, I ſuppoſe Mr. *Cibber* took care to engage the Intereſt of a great many, by obliging their Vanity, in ſubmitting his Play to their Peruſal and Cenſure; for there is no Complement ſo prevailing with Mankind, as that which is made to their Wit.

Mr. *Cibber* has taken Care to avoid the Guilt of an unconfeſſed *Theft*, in avowing his Innocence, only ſo far as he could remember. The Plot indeed ſeems to be new, as it is ſurpriſing and *admirable*; but ſome of the Criticks will have it founded on a very great improbability, *viz.* on *Loveleſs*'s not knowing his Wife: Tho' it may be urged in defence of it, That young Worthy's Confirmation of her Uncle's former Account of her Death might very much contribute to his being impos'd on. But were this inſufficient, yet the Beauty of the Incident, and the excellent Moral that flows from it, abundantly outweigh the Fault. The Characters of Sir *Novelty*, *Snap*, *Narciſſa*, and *the Elder Worthy*, ſeem to be good Copies of Sir *Fopling*, *Jerry* in *Love for Love*, *Setter* in *the Old Batchelor*, &c. Of *Melantha* in *Marriage Alamode*, &c. and *Vainlove* in the *Old Batchelor*.

Womans Wit, or *The Lady in Faſhion*, a Comedy acted at the Theatre Royal by his Majeſty's Servants, *4to.* 1697.

This Play is much ſhort of the former in the Eaſineſs of Wit and Style, as in the Artful working up of the Plot. The Characters of *Rakeiſh*, *Father* and *Son*, with the Plot of their Walk, is much borrowed from the *Fortune Hunters*; from *Otway*'s *Dare Devil*; from Sir *Thomas Revel* and his Son in *Greenwich-Parke*; and indeed among the other Characters there is not much new.

Sir

Sir *Aſton Cockain.*

THIS worthy Knight lived (about the Reſtoration) at his Seat at *Aſhbourn*, a Market Town in *Derbyſhire*, his Family Ancient, pretending an Alliance with * *William* the Firſt: He had Education in *Trinity Colledge* in *Cambridge*, made the *Tour* of *France* and *Italy* in his Five and Twentieth Year, finiſhing it in the Year 1632. † Poetry being his darling Study. Among other Pieces, he has left us Three Plays and a Maſque, of which in their Order.

Maſque, preſented at *Berthie* in *Derbyſhire*, 1639. before the then Earl of *Cheſterfield*, on a Twelfth-Night, his Two Sons acting Parts in the ſame.

Obſtinate Lady, a Comedy, 8vo. 1658. This Play ſeems a meer Imitation of *Maſſenger's Very Woman.*

Ovid's Tragedy, 8vo. 1669. Some part taken from his *Elegies*, and part from *Il Atheiſto Fulminato*, an Italian Play.

Trappolin ſuppoſed a Prince, a Tragy-Comedy, 8vo. 1658. Plot from *Trapolén credulo Principe*, which he owns to have ſeen acted at *Venice*. It has been revived by Mr. *Tate*, and acted in the Year 1685. by the Dukes Servants in *Dorſet Garden.*

Therſites, and *Tyranical Government*, which may well be ſuppoſed to be none of his, tho' placed to him by *Winſtanly* and *Philips*, you may find it in their Alphabet among the Anonymous Plays. Theſe are all printed with his Poems, Epigrams, *&c.* in 8vo.

William Congreve.

A Gentleman now living, who derives himſelf from an Ancient Family in *Staffordſhire* of that Name. His Politer Knowledge he owes to *Dublin* Colledge, from whence being returned to *England*, his firſt Applications were to the *Law*. But Mr. *Congreve* was of too delicate a Taſte, had a Wit of too fine a turn, to be long pleas'd with that crabbed, unpalatable Study; in which the laborious dull plodding Fellow, generally excells the more ſprightly and vivacious Wit; for the Law is ſomething like Preferment at Court, won by Aſſurance and Aſſiduity; this concurring with his Natural Inclinations to Poetry, diverted him from the Bar to the declining Stage, which then ſtood in need of ſuch a Support; and from whence the Town juſtly receiv'd him as *Rome's other Hope.*

Rochfoncault truly obſerves, that Merit alone will never make a

* *Cockain's Epigr. Lib.* 2. *Epig.* 7. † *See his Poems p.* 93. *and* 118.

Heroe, without the friendly Aſſiſtance of Fortune; and therefore Mr. *Congreve* muſt be ſaid to be as much oblig'd to her for his *Succeſs*, as to Nature for his *Wit*, which truly deſerv'd it, and of which all thoſe that read his Plays, muſt allow him a more than ordinary Share. And indeed he took the moſt certain way to make ſure of *Fortune*, by the Intimacy he contracted with the moſt active part of the *eſtabliſh'd* and *receiv'd* Wits and Poets of the Age, before he ventur'd his Reputation to the Publick. For as a celebrated French Writer has obſerv'd, an Author ſhould never expect to raiſe his Fame in the World, from an unknown State, by the Single Force of his own Genius, and without the Help and Concurrence of the Men of Wit, that have an Influence over the Opinion of the World in things of that Nature. But then on the other ſide, it muſt be confeſs'd, that his Merit was certainly of more than ordinary Power, to oblige them to forget their habitual *Ill-Nature*; and criminal Emulation or Jealouſy (to give it no worſe Name) of all thoſe, whom they have any Cauſe to fear, will once prove any conſiderable Rivals in their Fickle Miſtreſs, *Fame*. Mr. *Congreve* has already given us Four Plays, of which in their Alphabetical Order.

The Double Dealer, a Comedy, Acted at the Theatre Royal by their Majeſties Servants, 1694. 4*to*. and Dedicated to the Right Honourable *Charles Montague*, Eſq. one of the Lords of the Treaſury. This Play not meeting with that Succeſs as was expected, the Author, as Poets are generally apt to do, engages a little too violently in a Defence of his Comedy. The Character of *Maskwell* I take to be an Image of *Vernish* in *The Plain Dealer*.

Love for Love, a Comedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1695. 4*to*. and Dedicated to the Right Honourable *Charles*, Earl of *Dorſet* and *Middleſex*. This Play, tho' a very good Comedy in it ſelf, had this Advantage, that it was Acted at the Opening of the New Houſe, when the Town was ſo prepoſſeſs'd in Favour of the very Actors, that before a Word was ſpoke, each Actor was Clapt for a conſiderable Time. And yet all this got it not more Applauſe than it really deſerv'd: For there is abundance of Wit in it, and a great deal of diverting Humour. The Characters are juſtly diſtinguiſh'd, and the Manners well marked. Yet in the Plot he has not given himſelf the Pains of avoiding that ſo often repeated Improbability of Marrying in Maſques and Diſguiſes, which Mr. *Tattle*, nor Mrs. *Frail* had Senſe enough to avoid, if we may judge by the reſt of their Characters; yet it muſt be own'd, that he has much better prepar'd this Incident to gain it, at leaſt ſome ſhew of Probability, than in the *Old Batchelor*, or than I have generally met with in other Plays. I leave the nicer Criticks to decide whether the unravelling of the Plot, and the Conduct of *Angelica* in it, be extreamly juſt or no: I

ſhall

ſhall only ſay it pleas'd, and that is a conſiderable Defence, whatever ſome may think to the contrary.

The Mourning Bride, a Tragedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*, by His Majeſty's Servants, and Dedicated to her Royal Highneſs the Princeſs *ANN* of *Denmark*, 1697. 4*to* This Play had the greateſt Succeſs, not only of all Mr. *Congreve*'s, but indeed of all the Plays that ever I can remember on the Engliſh Stage, excepting none of the incomparable *Otway*'s; and if what Dr. *Blackmore* ſays of it be true, it deſerved even greater than it met with; for the learned Doctor in the Seventh Page of his Preface to *King Arthur*, ſays thus:

——'Since the writing of this, I have ſeen a Tragedy, called, '*The Mourning Bride*, which I think my ſelf obliged to take No-'tice of in this Place. This Poem has receiv'd, and, in my Opi-'nion, very juſtly, univerſal Applauſe; being look'd on as the 'moſt perfect Tragedy that has been wrote in this Age. The *Fa-'ble*, as far as I can judge at firſt ſight, is a very Artful and Ma-'ſterly Contrivance; the *Characters* are well choſen, and well de-'lineated; that of *Zara* is admirable. The Paſſions are well 'touch'd, and skilfully wrought up. The *Diction* Proper, Clear, 'Beautiful, Noble, and Diverſified agreeably to the Variety of the 'Subject. Vice, as it ought to be, is puniſh'd; and oppreſs'd In-'nocence at laſt rewarded. Nature appears very happily imitated 'excepting one or two doubtful Inſtances, thro' the whole Piece; 'in which there are no immodeſt Images, or Expreſſions; no 'wild, unnatural Rants, but ſome few Exceptions being allow'd, 'all things are Chaſt, Juſt, and Decent. This Tragedy, as I ſaid 'before, has mightily Obtain'd, and that without the unnatural, 'and fooliſh Mixture of Farce and Buffoon'ry; without ſo much 'as a Song or a Dance to make it more agreeable. By this it ap-'pears, that as a ſufficient Genius can recommend it ſelf, and fur-'niſh out abundant Matter of Pleaſure and Admiration, without 'the paultry Helps above named: So likewiſe, that the Taſt of the 'Nation is not ſo far deprav'd, but that a Regular and Chaſt Play, 'will not only be forgiven, but highly applauded.

Thus far the Learned Doctor, of whom I will not ſay, as the *Plain Dealer* ſays of my Lord *Plauſible*, That *rather than not Flatter, he will Flatter the Poets of the Age*, &c. Yet I muſt needs ſay, ſo very great a Commendation, will make ſome of the Cenſorious Criticks imagine what it was that oblig'd him to take ſuch particular Notice of this Play; which, tho' I ſhould be never ſo willing to allow a Place in the firſt Form, yet I can never prefer it to the *All for Love* of Mr. *Dryden*, *The Orphan*, and *Venice Preſerv'd* of Mr. *Otway*, or the *Lucius Junius Brutus* of Mr. *Lee*, either in true Art in the Contrivance and Conduct of the Plot; or the Choice and Delineation of the Characters for the true End of Tra-

gedy, *Pitty* and *Terror*; or the *true* and *natural Movement* of the Paſſions, in which Particular, none of the Ancients (I was going to ſay equal'd, but I will boldly ſay) ſurpaſs'd our Engliſh dead Bards in thoſe Plays, and our living Poet in this of his that I have mention'd. Or the *Diction*, either in regard to its *Propriety*, *Clearneſs*, *Beauty*, *Nobleneſs*, or *Variety*. Let any impartial Judge read but *All for Love*, and tell me if there is or can be a Style more Pure, or more Sublime, more adapted to the Subject in all its Parts: And I believe, notwithſtanding all that ſome Gentlemen have urg'd againſt the Language in *Otway*'s Plays, it ſeldom wants any of thoſe Qualities that are neceſſary to the Perfection of the Piece he has undertaken; he has ſeldom given us any Perſons of Kings or Princes, and if his Stile ſwell not ſo much in the Mouths of thoſe of a Lower Degree, whom he has choſen, it was becauſe he had too much regard to the Nature of the Perſon he introduces. And in *Lee* (with the *Critick's* permiſſion let me ſpeak it) you find always ſomething Wildly Noble, and Irregularly Great; and I am unwilling, with ſome, to think his Stile puffie or tumid; I'm ſure in his Play of *Lucius Junius Brutus* he is generally Juſt, both in his Thoughts and his Expreſſions; and it is rather for want of a true Taſte of him, than his want of Merit, that he is condemn'd in that Play, I mean, if there be any that do not exempt that from the Faults of his other Plays.

I urge not this as any Reflection on Mr. *Congreve*'s Performance, for which I have all the juſt Value the Merit of the Play commands; but to do Juſtice to his great Predeceſſors on the Stage, at the depreſſing whoſe Praiſe, the Doctor, both in this and his former Preface, ſeems rather to aim, than at the raiſing that of Mr. *Congreve*. No, had I a mind to exert the *Critick*, I might, like many other of that Denomination, urge thoſe Defects that either the Malice, or too nice Palate of others have deſcover'd in the Play it ſelf. But I think 'tis a very ungenerous Office (and not to be excus'd by any thing but ſome extraordinary Provocation) to diſſect the Works of a Man of Mr. *Congreve*'s undoubted Merit, when he has done his Endeavour to pleaſe the Town, and ſo notoriouſly obtain'd his End; and when the Faults that may perhaps be found in 'em, are of a Nature that makes them very diſputable, and in which both his Predeceſſors and Contemporaries have offended; and I ſuppoſe he does not pretend to infallibility in Poetry. But tho' I purpoſely omit all Critical Reflections, yet the Duty of this Undertaking, and the Foundation I build on, obliges me to examine what he may have borrowed from others; which indeed is not much, tho' the Incident of the Tomb, ſeems to be taken from the Meeting of *Artaban* and *Eliza*, at the Tombe of *Tyridates*, in the Romance of *Cleopatra*. And *Zara* has many Features reſembling *Nourmahal* in *Aurenge Zebe*, and *Almeria* in the *Indian Emperor*;

Emperor; I know ſome will have the whole Play a kind of a Copy of that; but I confeſs I cannot diſcover likeneſs enough to juſtify their Opinion: unleſs it be *Zara*'s coming to the Priſon to *Oſmin*, as *Almeria* does to *Cortez*. I believe our Poet had the *Bajazet* of *Racine* in view, when he formed his Deſign, at leaſt there is as much Ground for this as the former Opinion. *Perez* reſenting the Blow the King gave him, is like an Incident in *Cæſar Borgia*; but the *Spaniard*'s Revenge is more generous, and leſs cruel than that of the *Italian*.

Thus much for the *Mourning Bride*, of which, if I may be allow'd to ſpeak my impartial Senſe, I muſt needs ſay, that in ſpite of its *Excellence*, it diſcovers Mr. *Congreve*'s *Genius* more inclin'd and turn'd to Comedy, than Tragedy, tho' he has gain'd an uncommon Praiſe for both; however, it being his firſt Poem of that Kind, it promiſes more perfect Products hereafter; and for which all Lovers of Poetry long with Impatience.

Old Batchelor, a Comedy, Acted at the Theatre Royal by their Majeſties Servants, and Dedicated to the Right Honourable *Charles* Lord *Clifford*, of *Lanesborough*, 1693. 4*to*. This Comedy was Acted with ſo general an Applauſe, that it gave both Fame and Fortune to our Author; at once made him known to the Town, and to an Honourable *Mecænas*; who, to the Satisfaction of all Lovers of Learning, Wit, and Poetry, has ever ſince prov'd a generous Friend to our Poet. The *Old Batchelor* was uſher'd into the World with ſeveral Copies of Verſes of his Friends, and which the Merit of the Play abundantly juſtifies: For there's a genteel and ſprightly Wit in the Dialogue, where it ought to be; and the humorous Characters are generally within the Compaſs of Nature, which can ſcarce be truly ſaid of thoſe of ſeveral Poets, who have met with Succeſs enough on the Stage. *Bluff* ſeems an Imitation of the *Miles Glorioſus* of *Plautus*; of *Bounce* in *Greenwich Park*; and *Hackum* in the *Squire of Alſatia*, &c. The Incident of Sir *Joſeph Wittoll*'s Marrying *Sylvia*, and Captain *Bluff*, *Lucy*, in Maſques, has been too often an Incident on the Stage, ſince I'm confident it was ſcarce ever done in reality. Some other Characters are not entirely new, but that is very excuſable in a Young Poet, eſpecially in a Play, which I have been aſſur'd was writ, when our Author was but Nineteen Years Old, and in nothing alter'd, but in the Length, which being conſider'd, I believe few Men that have writ, can ſhew one half ſo good at ſo unripe an Age.

Edward Cook, Eſq.

THIS Gentleman, only known to me by a ſingle Play, never Acted, but Printed, (*viz.*)

Love's

Love's Triumph, or *The Royal Union*, a Tragi-Comedy, 4*to.* 1678. Plot from *Caſſandra*, Romance, *Part* 5. *Book* 4.

John Cook.

THIS Author has but one Play in Print, called,
Green's Tu Quoque, a Comedy, 4*to.* Publiſh'd with a Preface by *Tho. Heywood*, who ſays in his * Epiſtle, That it paſt the Stage with general Applauſe, and that the Title had its Name in regard that excellent Commedian, *Thomas Green*, Acted the chief Part in it, whoſe general Repartee to all Complements was, *Tu Quoque*; and gives him this Character, That there was not an Actor of his Nature in his time, of better Ability in Performance of what he undertook, more applauded by the Audience, of greater Grace at the Court, or of more general Love in the City. The Printed Copy is not divided into Acts, but has ſince King *Charles* the Second's Reſtauration, been Revived and Acted with good Applauſe.

John Corey.

A Gentleman that has ſet together a Play, called:
The Generous Enemies, or *The Ridiculous Lovers*, a Comedy, Acted at the Theatre Royal, 4*to.* 1672. This Play is patch'd up out of four ſeveral Poets: The chief Deſign is borrowed from *Quinault's La Genereuſe Ingratitude*; that of the *Ridiculous Lovers* from *Corneille's D. Bertram de Cigarral*, which is alſo founded on the *Spaniſh* Play, *Entre bobos anda el juego*; *Bertran's* Teſty Humour is partly borrowed from *Randolph's Muſes Looking-Glaſs*, *Act* 2. *Scene* 1. and *Act*. 3. *Scene* 3, and 4. and the Quarrel betwixt him and *Robatzi*, *Act* 5. wholly ſtollen from *Love's Pilgrimage*, *Act* 2. *Scene* 1. *Act* 3. *Scene* 3.

Charles Cotten, Eſq.

A Gentlemen of a good Family in *Staffordſhire*, who has written many Originals beſides Tranſlations, but nothing with more Succeſs than his Burleſque on *Virgil*, in Imitation of the *French Scarron*; among the reſt, he tranſlated one of *Corneille's* Plays, called,

Horrace, T. 4*to.* 1671. This Play has been tranſlated by Two other Hands, *viz.* Sir *William Lower*, and Mrs. *Katharine Phillips*; but

* Heywood's *Epiſtle to the Reader.*

this

this has been accounted equal to Madam *Phillips's* Tranſlation, and far to exceed that Verſion of Sir *William Lower*. For the Plot conſult *Livii Hiſt. Lib.* 1. *L. Florus, Lib.* 1. C. 3. *Caſſiodorus, Dionyſius Hallicarnaſſæus, &c.*

This Author has publiſh'd (beſides this Play) divers other Pieces; as a Volume of *Poems* on ſeveral Occaſions, 8*vo.* 1689. *The Compleat Angler*, being a Second Part of that Book on the ſame Subject written by Mr. *Iſaac Walton*, 8*vo.* 1676. in which Book are excellent Inſtructions how to Angle for a *Trout* or *Grayling* in a clear Stream. *The Wonder of the Peak*, a Poem, 8*vo.* 1681. *Scaronides*, or *Virgil Træveſtie*, a Mock Poem on the 1ſt and 4th Books of *Virgil's Æneis*, 8*vo.* 1678. And one more attributed to him, tho' his Name not thereto, called, *The Scoffer Scoft*; which are ſeveral of *Lucian's Dialogues* put into Burleſque Verſe, Printed 8*vo.* 1675.

Abraham Cowley.

THIS eminent Author was Born in *London*, 1618. at Ten Years Old (whilſt he was a *Weſtminſter* Schollar) he writ the Tragical Story of *Pyramus* and *Thisbe*; at Twelve that of *Conſtantia* and *Philetus*. By Thirteen he had publiſhed ſeveral Poetical Pieces. From a Boy he was very Studious, and his Chance lighting on *Spencer's Fairy Queen*, rous'd his Inclinations to Poetry, which never forſook him till he Died. Whoever would read a juſt Account of his Life, will find it admirably writ by the preſent Biſhop of *Rocheſter*. He Died of a Stoppage in his Breaſt and Throat, having lain Ill a Fortnight; and was Buried the 30th of *Auguſt*, 1667. in *Weſtminſter-Abbey*, next *Chaucer*, and near *Spencer* and *Drayton*, with a neat Marble Monument erected (as the Inſcription informs us) to him, by the late Duke of *Buckingham*. He has publiſh'd Three *Engliſh* Plays, of which in their Order.

Cutter of Coleman-Street, a Comedy, 4*to.* 1663. This Play was Repreſented at the Duke's Theatre in *Salisbury-Court*, with good Applauſe; yet met with Oppoſition by ſome few, who at that time envied the Author for his Loyalty to his Prince, but was afterwards Acted with univerſal Applauſe, it being a revis'd Comedy, and much alter'd and enlarg'd from that Mr. *Cowly* had about Ten Years before haſtily drawn up, under the Name of the

Guardian, a Comedy, 4*to.* 1650. Acted ſeveral times privately during the Prohibition of the Stage; as alſo at *Cambridge* before Prince *Charles*, and after the Reſtauration publickly Acted at *Dublin* with good Applauſe,

Love's

Love's Riddle, a Paſtoral Comedy, 4*to*. 1633. This Play was written in the Author's Youth, whilſt a King's Schollar at *Weſtminſter*, firſt printed with his *Poetical Bloſſoms*; and ſince that, in the Second Volume of his Works.

In any of his Plays he cannot be taxed with borrowing from any other.

The Works of this admirable Author are eminent enough to the Ingenious, ſo needleſs to be here characteriz'd. He left Two Volumes in Folio, Verſe and Proſe, alſo a Volume in 8*vo*. Entituled, *Poemata Latina*. It is a great Pity he liv'd not to finiſh that incomparable Epick Poem of *Davideis*, being only Four Books of the Troubles of *David*; which he deſign'd to extend in all, to Twelve. For his Life and Works I refer you further, to Dr. *Sprat*, Biſhop of *Rocheſter*'s Account thereof.

Robert Cox.

THIS Author was a celebrated Comedian in King *Charles* the Firſt's time: On the Suppreſſion of the Stage he made ſeveral Drolls, and, with his Companions, Acted them by ſtealth, both in *London* and the Country Towns: He Acted the chief Parts himſelf, and ſo very naturally, that at *Oxon* he gain'd great Applauſe. He publiſh'd one Interlude, called,

Actæon and Diana, Interl. 4*to*. The Plot from *Ovid's Metamorph.* This, with ſome Drolls of his, may be found a ſecond time printed 1656. in 4*to*. the firſt Edition being printed for the Author's own Uſe, and in the Year 1673. they were again printed, with other Drolls collected by *Kirkman*, under the Title of *Sport upon Sport*, 8*vo*.

John Crown.

A Gentleman yet living, whoſe Father having ventured moſt of his Eſtate (which was conſiderable) in a Foreign Plantation, that was afterwards taken by the *French*, and all King *Charles*'s Reign neglected, he took, by the Encouragement of the late famous Lord *Rocheſter*, to Dramatick Writing, and has perform'd very well both in Tragedy and Comedy; tho', with Mr. *Langbain*, I look on Comedy to be his Talent; he has given us a Proof of his Ability in theſe following Plays:

Ambitious Stateſman, or *The Loyal Favourite*, a Tragedy, 4*to*. 16-9. Acted at the Theatre Royal, and Dedicated to her Grace the Dutcheſs of *Albemarle*. This Play met not with the Applauſe the Author and his Friends expected. For the Plot, See *De Serres*, *Mazeray*, and other *French* Chronicles.

Andro-

Andromache, a Tragedy 4*to.* 1657. Acted at the Duke's Theatre in *Dorset-Garden.* This Play was translated from the *French* of Monsieur *Racine*, by another Hand, into Prose, and turn'd into *English* Verse by Mr. *Crown*, as he owns, and tho' the Original is well esteem'd, yet this had not its expected Success on our *English* Stage. It seems founded on *Virgil*, *Lib.* 3. *Ver.* 292. and in some things the Author follows the *Andromache* of *Euripides.*

Calligula, *Emperor of Rome*, a Tragedy, *London*, Printed 4*to.* 1698. Acted at the Theatre Royal, by his Majesties Servants. For the Plot consult *Suetonius* in his Life: for the Poet has very nicely follow'd his Character given us by that Author.

Calisto, or, *The Chast Nimph*, a Masque, 4*to.* 1675. This was writ by the Command of her late Majesty, and often times represented at Court, by Persons of great Quality, with Songs between the Acts. The Foundation from *Ovid Metam. Lib.* 2. *Tab.* 5, 6.

Charles the Eighth of France, or *The Invasion of Naples by the French*; an Hist. Tragedy 4*to.* 1680. writ in Heroick Verse; Acted at the Duke's Theatre in *Salisbury-Court.* Plot taken from *Guicciardine's Hist. Philip de Comines's Memoires: Andre de la Vigne*, and other *French* Chronicles in the Reign of *Charles* VIII.

City Politicks, a Comedy, 4*to.* 1683. Acted at the Theatre Royal in *Drury-Lane*, with good Applause. This Play the Whiggish Party in those times took to be a severe Satyr on them.

Country Wit, a Comedy, 4*to.* 1675. This Play, tho' but one Degree above Farce, was Acted at the Duke's Theatre in *Dorset Garden*, and approv'd of by his then Majesty, King *Charles* II. Part of the Plot and Language is taken from that Comedy of *Molliere's*, called *Le Sicilien, ou L'Amour Peintre.*

Darius, *King of Persia*, a Tragedy, 4*to.* 1688. Acted by their Majesties Servants. For the Plot see *Quint. Curt. Lib.* 3, 4, and 5. *Justin. Lib.* 11. *Cap.* 5. and *Diodorus*, *Lib.* 17, *&c.*

Destruction of Jerusalem by Titus Vespasian, in Two Parts, T. 4*to.* 1677. Both these Tragedies are writ in Heroick Verse, and when first appeared on the Stage, were Acted at the Theatre Royal, with great Applause. For the Plot see *Josephus Hist. Lib.* 6, *&* 7. *Tacitus Hist. Lib.* 5. *Suetonius*, *Eusebius*, *&c.*

English Fryar, or *The Town Sparks*, a Comedy, 4*to.* 1690. This Play was Acted by their Majesties Servants; but met not with that Success the Author expected. See his Preface thereto.

Henry the Sixth, the First Part, with the Death of the Duke of *Glouceſter*, a Tragedy, 4*to.* 1681. This Play was Dedicated to Sir *Charles Sidley*, and Acted at the Duke's Theatre with good Applause at first, but at length, the Romish Faction opposing it, by their Interest at Court, got it suppress't. See the Second Part of *Shakespear's Henry* VI. from whence part of this is borrowed.

Henry

Henry the Sixth, the Second Part, or *The Miſeries of Civil War*, a Tragedy, 4*to*. 1681. Acted alſo at the Duke's Theatre, with good Applauſe. Part of it is likewiſe borrowed from *Shakeſpear*. For the Plot ſee the *Engliſh* Chronicles writ in thoſe times, by *Grafton*, *Hollingſhed*, *Stow*, *Speed*, *&c.*

Juliana, or *The Princeſs of Poland*, a Tragi-Comedy, 4*to*. 1671. This Play was Acted at the Duke's Theatre, and Dedicated to the Earl of *Orrery*, being the firſt of this Author's Production.

The Married Beau, or *The Curious Impertinent*, a Comedy, 4*to*. 1694. Acted at the Theatre Royal, by their Majeſties Servants; and Dedicated to the Lord Marquis of *Normanby*, Earl of *Mulgrave*, *&c.* To this Play the Author has alſo prefixt a Preface in Vindication of himſelf from the Aſperſions caſt on him by ſome of his Enemies, as to his Morals and Loyalty, which I think he ſufficiently clears, particularly in Mr. *Lovely*'s, yielding to *Polidos*, and I think Mr. *Crown* in the Right, when he tells us, 'tis hard to find which offends the Ladies, the Sin, or the Confeſſion; the latter Example perhaps they like worſt. This is accounted a good Play, and has been often Acted with general Approbation. The Story is taken out of the Comical Hiſtory of *Don Quixot*.

Regulus, a Tragedy, 4*to*. 1694. Acted at the Theatre Royal, by their Majeſty's Servants; it has no Dedication, and met with no very good Succeſs, though the Deſign be Noble; the Example of *Regulus* being the moſt celebrated for Honour and Conſtancy of any of Antiquity: nor is it confin'd to the *Roman* Hiſtorians; *Horace* has writ an Ode upon it. You may read the Hiſtory in *Livy*, *Lucius Florus*, *&c.*

Sir Courtley Nice, or *It cannot be*, a Comedy, 4*to*. 1685. Acted by his Majeſty's Servants, and Dedicated to his Grace the Duke of *Ormond*. The Plot and Part of the Play from a *Spaniſh* Play, *No Pued-eſer*; another Play called, *Tarugo's-Wiles*, firſt Acted 1668. hath the ſame Plot, and much reſembles this in many Parts thereof. The Song of ſtop Thief is taken out of *Flecknoe's Demoiſell a la Mode*, who likewiſe had it from the *French* of *Molliere*. This Play was often Acted with good Succeſs.

Thyeſtes, a Tragedy, 4*to*. 1681. Acted at the Theatre Royal by their Majeſty's Servants. Plot from *Poetical Hiſtory*. There are Two other Plays on the ſame Subject, one in *Spaniſh*, the other in *French*, which are alſo founded on *Seneca*'s *Thieſtes*.

D

John Dancer.

THIS Anthor liv'd a great part of his Time in *Ireland*, if not born there; about the Year 1670. he came over into *England*, and underſtanding well the *Italian* and *French* Tongues, he then Tranſlated Two Plays, as alſo a Paſtoral before. The firſt in Order is,

Agrippa King of Alba, or *The Falſe Tiberinus*, T. C. 4*to*. 1675. written in Heroick Verſe; printed in *London*, with Amendments from what it was before, when Acted divers times with great Applauſe in *Dublin*, before his Grace the Duke of *Ormond*, then Lord Lieutenant of *Ireland*; and Dedicated to the Lady *Cavindiſh*, Daughter of the ſaid Duke: Tranſlated from the *French* of Monſieur *Quinault*.

Aminta, a Paſtoral, 8*vo*. 1660. This has been tranſlated into Five ſeveral Tongues, from that celebrated Wit, *Torquato Taſſo*, accounted the Father of Paſtorals, and is, above all others he ever writ, the moſt eſteem'd; this is printed with ſeveral Love Verſes, *&c.* of the ſame Author.

Nicomede, a Tragi-Comedy, 4*to*. 1671. Acted at the Theatre Royal in *Dublin*; and Dedicated to the Right Honourable the Earl of *Oſſery*. Tranſlated from the *French* of Monſieur *Corneille*, being a Piece he much valued. Story from *Juſtin*, *Book* 34. He writ beſides, a Romance, called, *The Engliſh Lovers* and (if we believe Mr. *Winſtanly*) *A compleat Hiſtory of the late Times*, and *A Chronicle of the Kingdom of Portugal*.

Samuel Daniel.

A Gentleman that flouriſh'd in the Reign of *Queen Elizabeth* and King *James* I. he was born near *Taunton* in *Somerſetſhire*, and was entred Commoner of St. *Mary Magdalen-Hall*, *Oxon*, 1581. In the 19th Year of his Age; from whence, after Three Years Study, his Merit, and his Brother-in-law, *Florio*, prefer'd him to be one of the Grooms of Queen *Ann*. Moſt of his Plays he writ at a little Retreat from *London*: weary of the World, he at laſt retired into *Wiltſhire* or *Somerſetſhire*, and there turn'd Farmer, living in thoſe Parts till he was near Eighty Years Old, to whoſe Memory a Monument was erected in the Pariſh-Church, at the Charge of the Lady

Lady *Ann Clifford* (to whom he had been Tutor) afterwards Countess of *Pembrook*, *Dorset*, and *Montgomery*. Besides his excellent History of *England*, Printed in Folio, and continued by *Trussel*, he left behind him several Poetical Pieces, among them Five Dramatick, of which in their Order:

Cleopatra, a Tragedy, 8*vo*. 1611. and 4*to*. 1622. Dedicated to the Right Honourable the Countess of *Pembrook*: The last Edition is much amended, and far excels the first. For the Story see *Plutarch's Lives of Pompey and Anthony*; *Florus*, *lib*. 4. *c*. 11. *Appian de Bel. Civil*. *lib*. 5. but chiefly, *Otway*'s Translation of a *French* Book called, *The History of the Three Triumvirates*, 8*vo*. 1686. This Play was much esteemed in its time.

Hymen's Triumph, a Pastoral Tragi-Comedy, 4*to*. 1623. This was presented at the Queen's Court, at the Nuptials of the Lord *Roxborough*, and Dedicated in Verse to the most excellent Majesty of the Highest Born Princess, *Ann* of *Denmark*, Queen of *England*, &c.

Philotas, his Tragedy, 4*to*. 1623. and Dedicated to King *Charles* the First, when he was Prince. This was the first Play our Author writ, and then esteemed, tho' at first met with some Opposition, the Reason you may find by his Apology, at the End of the Play; where he handsomly acquits himself from the Imputation cast on him. Plot from *Plutarch's Life of Alexander*; *Quint*. *Curt*. *Book* 6, *&c*.

Queen's Arcadia, a Pastoral Tragi-Comedy, 4*to*. 1623. This Play was presented to the Queen and her Ladies, by the University of *Oxon* in *Christ Church Colledge*, 1605. Dedicated to the Queen's Majesty. *Act*. 1. *Scene* 2. of *Carinus* and *Amintas*, resemble *Quinault*'s *Philene*, and *Daphnis*, in his Comedy *Sans Comedie*, and *Scene* 4. *Act* 2. and the 7th *Scene* of the same *Act*, are very like *Randolph*'s *Amintas*.

Vision of the Twelve Goddesses, a Masque, 4*to*. 1623. Presented by the Queen and her Ladies at *Hampton Court*, and Dedicated to the Right Honourable the Lady *Lucy*, Countess of *Bedford*, and because this was first publish'd imperfect, the Author soon after publish'd it from his own Copy to prevent its suffering for the Future.

Sir *William D'avenant*,

THE Son of *John D'avenant*, *Vintner* of *Oxford*, in that very House that has now the Sign of the Crown near *Carfax*; a House much frequented by *Shakespear* in his frequent Journeys to *Warwick-shire*; whither for the Beautiful Mistress of the House, or the good Wine, I shall not determine. Our Author was Born there in the Year 1605. in *February*, and Christen'd on the 3d of *March*

March following, he was admitted a Member of *Lincoln* Colledge, 1621. the ſame Year that his Father was Mayor of that City: After ſome Smattering in Logick, he quitted thoſe Studies for Poetry, which prov'd more advantagious to him than to any Modern Profeſſor of that Art. From *Lincoln*-Colledge he went firſt into the Service of the Dutcheſs of *Richmond*, and afterwards to that of *Foulk* Lord *Brook*; after whoſe Death he apply'd himſelf to Writing of Plays. In the Year 1637. he ſucceeded *Ben. Johnſon* as Poet *Laureat*; 1641 he was accuſed of endeavouring to Seduce the Army; Flying on a Proclamation, he was taken at *Feverſham* in *Kent*, committed Priſoner to a Serjeant at Arms, was Bail'd, and fled for *France*; returning he was made General of the Ordinance, by the Marqueſs of *New-Caſtle*, he was Knighted by the King, 1643. toward the end of the Civil Wars he retired again into *France*, and began his *Gondibert*, in the Year 1650. he was taken at Sea by an *Engliſh* Ship, carried Priſoner to the Iſle of *Weight*; thence removed to the *Tower*, and had been tried for his Life, 1651. had not the Mediation of the Divine *Milton* prevented it, and got him his Liberty, as Priſoner at Large. His Patrons *Endimion Porter*, and Mr. *Jermin* (afterwards Lord St. *Albans*) got him as a Reward of his Poetry and Services, the Place of Commiſſioner of the Cuſtoms, and a Patent for a Company of Actors, who firſt ſet up in the ſame *Tenniſcourt* in *Little Lincolns-Inn-Fields*, where they now Act: But finding the good Acting of the other Company won the Favour of the Town, he ſet up the Whim of Opera's. He was Laureat to *Charles* the I. & II. he dy'd the 7th of *April*, 1668. Aged 63, and is Buried among the Poets in *Weſtminſter-Abbey*. His Works are Publiſhed *Fol.* 1673.

His Plays which follow in Order, were moſt of them Acted with Applauſe, and Printed in the Author's Life-time ſeparately in *4to.* and ſince together in Folio.

Albovin King of the Lombards, his Tragedy *4to.* and *fol.* The Deſign is founded on Hiſtory, and the whole Story related in *Bandello's Hiſtoires Tragiques*, Tom. 4. Nov. 19. *Paulus Diaconus de Geſtis Longobardorum*, lib. 2. c. 28. *Greg. Epiſc. Turonenſis Hiſt. Franconum*, lib. 2. c. 28. *Heylin's Coſmog.* Part 1. Book 1. Page 57.

Britannia Triumphans, a Maſque, *4to.* written by him, and *Inigo Jones* the King's Surveyor.

Cruel Brother, a Tragedy *4to.* and *fol.* Dedicated to the Right Honourable the Lord *Weſton*, Lord High Treaſurer of *England*.

The Diſtreſſes, a Tragi-Comedy, Printed in *Fol.* 1673.

Entertainment at Rutland Houſe, Printed in *fol.* 1673. This was preſented by way of Declamation, and Muſick, after the manner

of the Ancients: The Muſick, Vocal and Inſtrumental was Compos'd by Dr. *Coleman*, Captain *Cook*, Mr. *Lawes*, and Mr. *Hudſon*, all eminent at the time it was firſt repreſented.

The Fair Favourite, a Tragi-Comedy, firſt Printed in 4*to.* and ſince in *fol.* 1673.

The Juſt Italian, a Tragi-Comedy, firſt Printed in 4*to.* and ſince in *fol.* 1673. Dedicated at firſt Publiſhing to the Right Honourable Earl of *Dorſet*, with Recommendatory Verſes of Mr. *Hopkins* and Mr. *Carew*.

The Law againſt Lovers, a Tragi-Comedy, *fol.* 1673. Taken from two Plays of *Shakeſpear*, viz. *Meaſure for Meaſure*, and, *Much ado about nothing*; the Language much amended and poliſh'd by our Author.

Love and Honour, a Tragi-Comedy, 4*to.* and *fol.* Acted both at the *Theatre* in *Little Lincolns-Inn-Fields*, and in *Dorſet-Garden*, with Applauſe.

The Man's the Maſter, a Comedy, 4*to.* and *fol.* often Acted with Applauſe. Plot from *Scarron's Joddelet, ou Le Maiſtre Valet*, &c.

The Platonick Lovers, a Tragi-Comedy, 8*vo.* and *fol.* firſt Printed in 8*vo.* with the *Wits*, another Play of this Authors.

The Play-Houſe to be Lett, *fol.* The ſecond Act conſiſts of a French Farce Tranſlated from *Mollieres Sagnarelle*: The third and fourth Acts contain the Hiſtory of Sir *Francis Drake*, and the Cruelty of the *Spaniards* in *Peru*: The fifth Act relates the Actions of *Cæſar Anthony* and *Cleopatra*; moſt of theſe Acted in *Oliver*'s time, ſeparately by ſtealth, and ſome of them Printed firſt in 4*to.*

The Siege, a Tragi-Comedy, *fol.* 1673.

The Siege of Rhodes, in two Parts, 4*to.* and *fol.* Dedicated to the Right Honourable the Earl of *Clarendon*, Lord High Chancellor of *England*, Acted with good Applauſe at the *Theatre* in *Lincolns-Inn-Fields*. For the true Story ſee *Boiſſardi Icones & vitæ Sultanorum Turcicorum in Vit. Solym.* 2. *Tho. Artus Continuation de la Hiſtoire des Turcs*, and our Engliſh Hiſtory of the *Turks*, by *Knolles*.

News from Plymouth, a Comedy, *fol.* 1673. Acted formerly at the *Globe*.

The Temple of Love, a Maſque, *fol.* 1673. This was in King *Charles* the Iſt's time, preſented at Court by his Queen, and divers of the Nobility, both Lords and Ladies, the Scenes and Habits were very magnificent and Glorious.

The Triumphs of the Prince d'Amour, a Maſque, preſented by his Highneſs, at his Palace in the *Middle Temple*, *fol.* 1673. Acted by the Members of that Honourable Society, as an Entertainment to the Prince *Elector*. The Author Compos'd it in three Days time; the Muſick of the Songs ſet by Mr. *Henry*, and Mr. *William Lawes*.

The Wits, a Comedy, 8*vo.* 4*to.* and *fol.* firſt Acted at *Black Fryers*, and ſince at the Duke's Theatre, with Applauſe.

Dr. *Charles*

Dr. *Charles Davenant.*

THIS Gentleman is the eldeſt Son of Sir *William*, and Dr. of Laws; he is yet Living, and has given us one Proof that *Horum filii noxæ*, is not always true in his Play call'd,

Circe, an Opera, 4*to.* 1677. Acted at the Duke's Theatre with Applauſe. Plot founded on *Poetical Hiſtory*; ſee *Ovid's Metamorph. Natal. Comes*, *Boccace*, &c.

Robert Davenport.

HE liv'd in the time of King *Charles* I. writ two Plays, which were not Printed till the ſucceeding Reign; he is Author of two Dramatick pieces, Acted with great Applauſe.

The City Night-Cap, a Tragi-Comedy, 4*to.* 1661. Plot from *Don Quixot's* Novel of the *Curious Impertinent*, and *Boccaces Novels*, Day 7. Nov. 7.

John and Matilda, a Tragedy, 4*to.* 1655. This Play is Dedicated to the Right Honourable *Montague Bertie*, Earl of *Lindſey*. For the Plot ſee *Hollingſhead*, *Martin*, *Stow*, *Speed* and *Baker's* Chronicles in the Reign of King *John*.

Robert Dauborn.

THIS Author was both Poet and Divine; he liv'd in the time of K. *James* I. was Maſter of Arts, but of which Univerſity is uncertain. He writ theſe two Plays following,

The Chriſtian turn'd Turk, a Tragedy, 4*to.* 1612. The Story from a Printed Book, entituled, *The Overthrow of Captain Ward* and *Danſiker*, two Pirates, written by one *Barker*, and Publiſhed 1609. 4*to.*

The Poor Man's Comfort, a Tragi-Comedy, 4*to.* Printed 1665. but Acted many Years before.

John Day.

HE liv'd in the time of King *James* I. was once Student of *Gonvile* and *Caius Coll.* in *Cambridge*, and has Writ Six Plays, (*viz.*)

The Blind Beggar of Bednal-Green, with the merry Humour of *Tom. Stroud* the *Norfolk* Yeoman, a Comedy, 4*to.* 1659. For the true Story ſee our *Engliſh Chronicles* in the Reign of King *Henry* VI.

Humour out of Breath, a Comedy, 4*to.* 1608.

Iſle of Gulls, a Comedy, 4*to.* 1633. This Play was often Acted in the *Black Fryers*, by the then Children of the Revels; Plot from Sir *Philip Sidney's Arcadia.*

Law Tricks, or who would have thought it, a Comedy, 4*to.* 1608. This Play was alſo divers times Acted by the Children of the Revels.

Parliament of Bees, with their proper Characters, or (ſays the Title) *A Bee-hive*, furniſh'd with Twelve *Honey-Combs*, as pleaſant as profitable: This in former Catalogues is accounted a Maſque. Printed 4*to.* 1607. Dedicated to a worthy Gentleman (*viz.*) Mr. *George Butler*, who has Writ and Publiſhed a Treatiſe of Bees.

Travels of the Three Engliſh *Brothers*, Sir *Thomas*, Sir *Anthony*, and Mr. *Robert Shirley*, an Hiſtorical Play, 4*to.* 1607. *Rowley* and *Wilkins* joined with this Author in Compoſing this Hiſtory for the Stage. See Dr. *Fuller's Worthies*, in his Deſcription of *Suſſex*, *p.* 107. ſee alſo our *Engliſh Chronicles*.

Thomas Deckar.

THis Author was a Contemporary of *Ben. Johnſon's*, in the Reign of K. *James* I. and his Antagoniſt for the Bays; he Writ Eight Plays entire, and four others aſſiſted with *Webſter*, *Rowley*, and *Ford*, in all Twelve, which take as follow.

Fortunatus, a Comedy, 4*to.* 1600. ſtiled, *Old Fortunatus*. This Play is not divided into Acts; the ſtory is taken from the ſtitch'd Book of *Fortunatus*.

Honeſt Whore, the Firſt Part, with the Humours of the *Patient Man*, and the *Longing Wife*; a Comedy, 4*to.* 1635. Acted by her Majeſties Servants with great Applauſe.

Honeſt Whore, the Second Part, with the Humors of the *Patient Man*, and the *Impatient Wife*, alſo the Comical paſſage of an *Italian Bridewel*, a Comedy, 4*to.* 1630. This Play is not divided into Acts, nor ever, (I ſuppoſe) Acted. See *Harrington's Epig.* at the end of his *Orlando Furioſo*.

If this b'ent a good Play, the Devil's in't; a Comedy, 4*to.* 16 a Play then Acted with great Applauſe by the Queen's Majeſties Servants. See *Machiavel's* Novel of *Belphegor*.

Match me in London, a Comedy, 4*to.* 1631. This was then accounted a good Play and often Acted both at the *Bull* in *St. John's ſtreet*, and in *Drury-Lane*.

Northward Hoe, a Comedy, 4*to.* 1607. ſundry times Acted by the Children of *Paul's*. *John Webſter* joined with our Author in this Play. See *Ducento Novelle del Signior Celio Maleſpini*, *part* 1. *Nov.* 2.

Satyromaſtyx, or, *The Untruſſing the Humorous Poet*, a Comedy, 4*to.* 1602. preſented Publickly by the Right Honourable the Lord *Chamberlain's* Servants, and privately by the Children of St. *Paul's*.

Ben.

Ben. Johnſon's Poetaſter (wherein he is ſevere on this our Author) occaſioned the Writing of this Play.

Weſtward Hoe, a Comedy, 4*to.* 1607. This Play was divers times Acted by the Children of *Paul's*. Mr. *Webſter* alſo was concerned in producing this Play.

The Whore of Babylon, a Hiſtory, 4*to.* 1607. Acted by the Prince's Servants. This Play was deſign'd to expoſe the Roman Catholicks, eſpecially the Jeſuits at that time, and ſets forth the excellent Virtues of Queen *Elizabeth*, and the many Dangers ſhe eſcaped.

Wyat's Hiſtory, 4*to.* 16 In this Mr. *Webſter* joined with him, and is a Play Mr. *Langbain* never ſaw. See the Engliſh Chron. in the Reign of Queen *Mary*.

The Witch of Edmonton, a Tragedy, 4*to.* 1658 In this Play Mr. *Rowley* and Mr. *Ford* joined with him.

The Wonder of a Kingdom, a Comedy, 4*to.* 1636.

He likewiſe writ with Mr. *Philip Maſſenger*, the *Virgin Martyr*, and with Mr. *Middleton*, the *Roaring Girl*.

Sir *John Denham*, Knight of the *Bath*.

HE was born in *Ireland*, tho' his Father was Sir *John Denham* of *Horſley* in *Eſſex*, but was at the Birth of this his only Son a Judge in that Kingdom, and Lord Chief Baron of the *Exchequer*; on his being promoted to the *Exchequer* in *England*, he brought over our Author very young. In the year 1631. he was ſent to *Trinity-Colledge* in *Oxon*: After ſome few years he left *Oxon* for *London*, where he applied himſelf to the Study of the Civil Law. By the Aſſiſtance of *Hugh Peters*, he got admiſſion to *Charles* I. then in the Armies Hands at *Cauſham*, being then employed on a Meſſage to him by the Queen, to whom he had offered his Service, which Negotiation he perform'd, ſo that he was further employ'd by the King: but being diſcover'd by Mr. *Cowley*'s Hand being known, he eſcaped beyond Sea, where he afterwards gave his Attendance on King *Charles* II. who oftentimes gave him Subjects to write on. He made him Surveyor General of his Royal Buildings, and at his Coronation Knight of the *Bath*. He dy'd at his Houſe near *Whitehall*, *March* 10th, 1668. and was Buried among the Poets in *Weſtminſter-Abbey*. He hath writ divers Poems and Tranſlations in 8*vo.* among them *Cooper's Hill*, a Piece much commended; at the end of theſe Poems is one Play of this Author's, wherein he ſhews his Ability in Dramatick Poeſy. It is Entituled,

The Sophy, a Tragedy, 8*vo.* 1671. Acted at the *Black Friers* with good Applauſe; it was firſt Printed in 4*to.* 1642. Plot from *Herbert's Travels*, Life of *Abbas*. The ſame Story is differently handled by Mr. *Baron* in his Tragedy of *Mirza*.

John Dennis.

THis Gentleman now Living, has made himſelf a Name by ſeveral Books, both in Proſe and Verſe, which he has Publiſhed, but for none more than his Critical Obſervations on the ſo much Celebrated Prince *Arthur*, writ by Sir *Richard Blackmore*, in which he has ſhewed himſelf a perfect Critick, and Maſter of a great deal of Penetration and Judgment; his Remarks being beyond Controverſy juſt, and the Faults he finds undeniably ſuch. I am not able to give any Account of his Parents. He was Born in *London*, his Education was at *Gonvile* and *Caius College* in *Cambridge*, which he improv'd afterwards by Travel and the beſt Converſation; but the occaſion of his being mentioned here, is a Dramatick piece he has lately Publiſh'd, called,

A Plot and no Plot, a Comedy, 4*to*. Acted at the Theatre Royal, 1697. and Dedicated to the Right Honourable *Robert*, Earl of *Sunderland*, Lord Chamberlain of his Majeſty's Houſhold. The Plot of this Play is our Author's own, tho' I confeſs, an Incident or two are not ſo new as the reſt of the Play may juſtly be ſaid to be; for old Bulls being perſwaded, that he is in *Newgate*, when he's in his own Houſe, is not unlike an incident in the *City-Politicks*, and young Bulls being married by *Baldernoe* has been in the *Old Batchelor*, *The City Match*, *&c.* This Play is exactly regular, and diſcovers it ſelf writ by a Maſter of the Art of the Stage, as well as by a Man of Wit; the juſtneſs, fineneſs, and delicacy of the Reflections, the pleaſantneſs of the Humours, the Novelty and Diſtinction of the Characters, the admirable Conduct and Deſign of the whole, with the uſeful Moral of the Play, places it in the Rank of the beſt Comedies of this latter Age of Poetry; and tho' he himſelf term it low Comedy, gives us a Deſire, as well as Hopes, of ſome more Noble Performance.

Thomas Dilke.

A Gentleman now living, who (as I am informed) was ſome time a Student of *Oriel Coll.* in *Oxon*, has ſince quitted the Camp for the Theatre, and *Mars* for *Apollo*; he has given the World two Plays with different Succeſs, the laſt of which comes firſt in order.

The City Lady, or *Folly Reclaimed*, a Comedy Acted by his Majeſty's Servants, at the *Theatre* in *Little Lincolns-Inn-Fields*, 4*to*. 1697. Dedicated to *Fiſher Wentworth*, Eſq; This Play, as the Author tells us in the Epiſtle, miſcarried in the firſt Night's Repreſentation

tation, and owns he has not hit the Humours of the Town in ſome of his principal parts.

The Lover's Luck, a Comedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſties Servants, 4*to*. 1696. Dedicated to the Right Honourable the Lord *Raby*.

This Play, as the Author takes care to inform us, met with a general Applauſe. As to the Characters, they are moſt but Copies, Sir *Nicholas Purflew*, of the Antiquary of *Marmion*; *Gooſandelo*, of Sir *Courtly*, and Sir *Fopling*, *&c.* I won't ſay, that the Poet had the Sharpers in the Squire of *Alſatia* in his Eye, when he drew *Eager*, *&c.* but there is ſome reſemblance.

Tho. Dogget.

AN excellent Comedian, now living, who dealing daily in the Products of *Parnaſſus*, found himſelf inſpired with the Vein of Poetry, that has ſpread ſo far among his Brothers of the Stage, and has given us a very diverting Play called,

The Country Wake, a Comedy, Acted at the New Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1696. 4*to*. Dedicated to the Illuſtrious and truly Noble *James*, Duke, Marqueſs and Earl of *Ormond*, in *England* and *Ireland*, *&c.* This Play was well received, but whether it was owing to the admirable Account of the Author, or his Writing, or to both, I leave to the Reader; that it has Merit, is not to be doubted, nor do I know of any remarkable Thefts from other Plays, unleſs the imitation of *Shakeſpear's Clowns*, in the Character of *Hob*, which I look on as a praiſe to Mor. *Dgget*, and no Fault.

John Dover.

A Gentleman of *Grays-Inn*, in the time of *Charles* II. whether he be yet living, I know not; he Writ one Play, (*viz.*)

The Roman Generals, or, *The Diſtreſſed Ladies*, 4*to*. 1697. Dedicated to the Right Honourable the Lord *Brook*. For the Plot ſee *Plutarch's* Lives of *Caſar* and *Pompey*. See alſo *Lucan*, *Suetonius*, &c.

Dr. *James Drake.*

A Member of the Colledge of Phyſitians, and formerly of *Gonville* and *Caius College* in *Cambridge*. He has lately Publiſh'd a Play, call'd,

The Sham Lawyer, or, *The Lucky Extravagant*, a Comedy, 4*to*. Acted at the Theatre Royal, 1697. This Play, as it wanted Succeſs, ſo it is for the moſt part borrowed from two of *Fletcher*'s, (*viz.*) *The Spaniſh Curate*, and *Wit without Money*; but whether our Author has improv'd the Materials, or not, I leave to the Criticks.

John Dryden, Eſq;

THis Gentleman, who was Poet Laureat, and Hiſtoriographer to the late King *James*, is of a good Family, (if I miſtake not) in *Northamptonſhire*, was Bred at the Univerſity of *Cambridge*, and had ſome thoughts once (as I have been told) of entring a more profitable ſtate of Life than Poetry, where Learning met with more Encouragement, I mean the Church: How early his Genius led him to Poetry, I am not able to inform you; but he was above thirty before he gave us his firſt Play, which met with ſo little Succeſs, that if he had not had a peculiar force of Inclination to Writing, he had been Diſcouraged, for that Play indeed made no Promiſes of that great Man he was afterwards to be. He is a Poet that has met with Applauſe often above his Merit; tho' in many of his Writings, it muſt be confeſs'd, he deſerv'd the higheſt: But I muſt own, I think, his Dramatick Pieces, if we muſt take our Standard of their Excellence from the Ancients, the moſt incorrect of his Productions. There is generally indeed the ſublime, but very rarely the Pathetick; for in all his Plays he has not touch'd Compaſſion above thrice, and that but weakly; Terror he has often hit on; but 'tis not for me to Cenſure a Man of no Vulgar Genius; but what is neceſſary for the making this of a piece in its Impartiality. I ſhall give ſome Inſtances of his playing the Plagiary, omitting all thoſe ſcurrilous and Digreſſory Reflections with which Mr. *Langbain* has beſpatter'd him, and through which indeed runs all along a great evidence of private and ungenerous Malice, brought in, tho' nothing to the Buſineſs before him.

On the other hand, it muſt be confeſs'd, that he has, (where he detects his Thefts) urged a great deal of Truth; for Mr. *Dryden* has borrow'd from the *French*, at the ſame time that he ſeems to

to contemn them; unleſs it may be pretended, that he has us'd them as *Virgil* did *Ennius* of old, to extract Gold out of their Dung. For I never found him in any Theft indeed, but what he gave a new Luſtre too, when taken, ev'n from the beſt of the Ancients; and I may therefore believe the ſame of what he has taken from the *French*. I ſhall not therefore purſue Mr. *Langbain*'s ſteps in his Excurſions; only at the Foot of each Play, lay down the places from whence he has borrowed. But the Reader muſt not expect I ſhall give him all that he owes for in each Play, for that wou'd exceed the Limits of this Compendium; it muſt ſuffice that I give ſome Inſtances of each, to put him in mind of his own Deeds, and ſo mollify his Reflections on thoſe young Men that are now coming up, and who may think it not below them to follow that Path which they have ſeen Conduct him to ſo much Glory; of which in their Order.

Albion and Albanus, an Opera, *fol.* 1685. preſented at the Queen's Theatre in *Dorſet-Garden*.

All for Love, or *The World well Loſt*, a Tragedy, 4*to.* 1678. For the Plot and ſome of the Deſcriptions, eſpecially *Cleopatra*'s ſailing down the *Cydnus*, ſee *Plutarch*'s *Life of Antony*, *Suetonius in Aug. Dion Caſſius*, lib. 48. 51. *Oroſius*, lib. 6. c. 7. *Cluny*, lib. 4. c. 11. *Appian de bellis Civilibus*, l. 5.

Amboyna, a Tragi-Comedy, 4*to.* 1673. acted at the Theatre Royal, ſee *Purchas*'s *Pilgrimage*, Vol. II. l. 16. c. 16. *Sanderſon's Hiſtory of King James*, p. 577. *Stubb's Relation of the Dutch Cruelties to the Engliſh at Amboyna*; *Wanley's Hiſtory of Man*, lib. 4. c. 10. ex. 1. *The Rape of Iſabinda by Horman*, is built on a Novel of *Cynthais Gyraldi*, Idea 5. Nov. 10.

Amphitryon, or, *The Two Socia's*, a Comedy, 4*to.* from *Moliere* and *Plautus* of the ſame Name.

Aſſignation; or, *Love in a Nunnery*, a Comedy, 4*to.* 1678. Acted at the Theatre Royal. Moſt of the Incidents borrowed, as well as Characters. The Characters of the Duke of *Mantua*, *Frederick* and *Lucretia*, from *Conſtance* the fair Nun in *The Annals of Love*, p. 81. thoſe of *Aurelian*, *Camillo*, *Laura*, and *Violetta*, from *Scarron*'s Comical Romance; *San's Deſtiny*, and Madam *Star.* cap. 13. p. 43. *Benito's* Affectation of Muſick, from *Quinault's Jadolet*, in his *Comedie ſous Comedie*, *Frontonas* throwing Water on *Laura*, from *Les contes de M. de la Fontaine*, Par. 1. Nov. 11. p. 74. See likewiſe *Les Cent. Novelles*, *La Damoiſelle a ceur ouvert*, &c.

Aureng-zebe, a Tragedy, 4*to.* 1676. Acted at the Theatre Royal; for the Plot conſult *Tavernier's Travels*, vol. 1. part 2. C. 2. I will not determine with Mr. *Langbain*, that the Characters of *Anreng-zebe* and *Nourmahal*, are borrowed from *Seneca's Phædra* and *Hippolytus*; ſince I ſee nothing alike through their whole Story, but the Love of a Son-in-Law, and his Averſion; but that does

does by no means constitute the Character, (which is a thing Mr. *Langbain* seems never to understand) *Hippolytus* has an Aversion to Love, *Aureng-zebe* is in Love, and much more Polite; *Hippolytus* was a Hunter indeed, and *Aureng-zebe* a Warrior: *Nourmahal* is a degree beyond the Lewdness of ev'n *Seneca's Phædra*, who Degenerated extremely from her Original in *Euripides*, and indeed shews none of her Qualities, but Revenge for disappointed Love: It must be own'd, that these Lines which Mr. *Langbain* instances are borrowed from *Seneca* in that place;

Aur. Heavens! Can you this without just Vengeance bear?
When will you Thunder, if you now are clear?
Yet her alone let not your Thunder seize,
I too deserve to dye, because I please.

Hip. Magne Regnator deûm
Tam lentus audis scelera tam lentus vides
Ecquando sæva fulmen emittes Manu
Si nunc serenum est
——— *Me velox cremet.*
Transactus ignis sum Nocens; merui mori
Placui Novercæ.

Here, what is uncommon with Mr. *Dryden*, he seems to have lost the Beauty of *Seneca's* Expression of *Me velox cremet Transactus ignis*, which gives you some Image of the stroak of a Thunder-Bolt, whereas Mr. *Dryden*

Yet her alone let not your Thunder seize,

looks more like the taking a Thief or Debtor by a Constable or Bayliff; for *seizing* is too calm, and *impotent* a word to express the force of a Bolt sent from the Arm *Trisulci Jovis*. But this is the effect of Writing in Rhime; for I'm confident he had never us'd that word in Blank Verse.

Hipp. ——— *Thesei vultus amo*
Illos priores, quos tulit quondam puer
Cum prima turas signare barba Genas.

I am not chang'd, I love my Husband still,
But love him as he was when youthful Grace,
And the first Bloom began to shade his Face.

Again from *Milton's Sampson Agonistes.*

Dal.

Dal. I ſee thou art implacable, more Deaf
To Prayers, than Winds and Seas; yet Winds to Seas
Are reconcil'd at length, and Sea to Shoar
Thy anger unappeaſeable ſtill rages;
Eternal Tempeſt never to be calm'd.

Eng. *Unmov'd he ſtood, and deaf to all my Prayers,*
As Seas and Winds to ſinking Mariners:
But Seas grow calm, and Winds are reconcil'd;
Her Tyrant Beauty never grows more mild.

Cleomenes, The Spartan Heroe, Trag. 4*to*. Acted at the Theatre Royal, 1692. and Dedicated to the Right Honourable the Earl of *Rocheſter*, Knight of the moſt Noble Order of the Garter: To which is prefix'd the Life of *Cleomenes*, Tranſlated from the *Greek* of *Plutarch*, by Mr. *Creech*. This Play was by ſome Enemies of the Poets, ſo miſrepreſented at Court, that it was ſtop'd; but by the generous Friendſhip of the late Lord *Falkland*, clear'd from the Aſperſions caſt on it, and Acted with great Applauſe. As for the Plot or Story, the Author in his Preface owns it taken from *Plutarch*, and that he has cloſely followed the Truth as he found it there; only that he has chang'd, for the ſake of their ſound, ſome Names, as that of *Agathoclea*, the King's Miſtreſs, into *Caſſandra*, and that of *Nicagoras* into *Cænus*. To the Story he has added the Love of *Caſſandra* for *Cleomenes*, and has given him a ſecond Wife, which the Story only gave him a ſmall hint for. And indeed our Author has trod upon *Plutarch* ſo cloſe, that the very words of that Author, are Tranſplanted with little variation, into the Play. You may read more of *Cleomenes* in *Polybius*, and *Cornelius Nepos* in his Life.

Conqueſt of Granada by the Spaniards, Two Parts, a Tragi-Comedy, 4*to*. 1678. Acted at the Theatre Royal. *Almanzor* is very like *Ponce de Leon*, in *Almahide*, as Mr. *Langbain* obſerves; but in my Opinion, tho' there may be many Features like *Ponce* in the Draught, yet *Almanzor* ſeems rather to be a Copy of the *Achilles* of *Homer*, ill underſtood, for he does more alone, and without an Army to back him, than *Achilles* with his Myrmidons; *Achilles* was injur'd, and deſiſted from fighting, but *Almanzor* goes over to their Enemies; nor is he fix'd there, but receiving another Injury from *Abdalla*, returns to *Boabdelin*, takes it ill that he is miſtruſted, and tells them he will again change his ſide, if provoked: But of him enough, ſince no Man of good ſence can think that Play's Succeſs owing to the Excellency of the Poet's Performance, but the Extravagance; for I have always obſerv'd it to have the Effect of Comedy on the Audience: But Mr. *Langbain* will indeed have him a Knight of the Shire almoſt, and Repreſent

ſent the Extravagant *Heroes* of two or three Romances more; as the *Oſmin* of *Guſman*, and *Artaban* of *Cleopatra*, *Boabdeline*, *Almahide*, *Ferdinand*, *Iſabella*, *Arcos*, *Hamet*, *Gomel*, from the Romance of *Almahide*, *Ozmin* and *Benzaida*, from *Ozmin* and *Alibech* in *Ibraim*, &c. ſee alſo *Grand Cyrus*, *S.*ix. Book 1. for *Abdelmelech*, *Lydaraxa*, &c. ſo much for the Characters, now for the thoughts; the Deſcription of the Bull-Feaſt, if allowing for the Rhime, almoſt entirely taken from *Guſman's Iuego de Toores*, and *Cannas*; Conſult the Story of *Ozmin* and *Daraxa*, Pt. 1. page 82, 85. the Deſcription of the Factions from *Almahide*, page 1. The four enſuing lines ſpoke by *Boabdeline*, from Prince *Maſſa*'s Advice to *Almahide*, p. 6. the King's Speech going betwixt the Factions, *p.* 5. taken from *Almahide*, pt. 3. p. 63. *Tariffa* and *Ozmin*'s Quarrel, and the Riſe of the Famlies, from *Abindacray*'s Speech, Al. p.2. *Almanzor*'s killing *Gomel*, his quelling the Tumult, from *Alm.p.*64,65. His Victory, Act 2d. and taking *Acaos* Priſoner, *ibid.* The Scene betwixt *Lindaraxa* and *Abdalla*, from *Al. p.* 62. and from the Story of *Elibeſis* in *Cyrus*, *pt.* 9. *B.*1. *p.* 20. *Zulemus* Plea for *Abdalla's* Right to the Crown, which one wou'd ſcarce think is ſo childiſh a fancy, from *Al. p.*62. and *Cyrus* as above; *Almanzor*'s Deſcription of *Boabd. p.* 18. from *Al. p.* 55. &c. nay, the Alarm after the Zambra-Dance, in which there is an abſurdity of bringing in the Images of a Heathen Deity. The firſt meeting of *Alman.* and *Almahide*, *p.* 69. of *Abdalem* and *Almanzor*, *p.* 71. and the Controverſy betwixt *Almanzor* and *Zulema*, *ibidem*, and his returning to *Boabdelin*, from the ſame Romance, *p.* 72. *Abdelmelech*'s Viſit to *Lynidaraxa*, in Diſguiſe, from *Elibeſis* in *Grand Cyrus*, *p.* 25. and *Abdalla's* Viſit, from the ſame, *p.* 67. *Almanzor*'s deliv'ring *Almahide*, copied from *Almahide*, *p.* 73. *Abdalla*'s Converſe with *Lyndaraxa*, under the Walls of *Albayzin*, from the fore cited Story of *Cyrus*, *p.* 61. his flying to the Chriſtians from *p.* 72. of the ſame; *Oſmin* and *Benzaida*'s Flight, from *p.* 8. of *Ibrahim*.

This is enough for the two Parts, to give a taſte of how many Feathers are borrowed from other Pieces; now I ſhall proceed to another.

Don Sebaſtion King of Portugal, a Tragedy, 4*to.* 1690. Acted at the Theatre Royal; Founded on a French Novel of the ſame Name. See alſo *Vaſconcellos*'s *Anacephaleoſis*, *ſive ſumma capitum Actorum Regum Luſitaniæ. Anace.* 20. and other Writers of that time, it being 1578. when *Sebaſtian* was kill'd.

The Duke of Guiſe, a Tragedy, 4*to.*1683. Acted by their Majeſty's Servants. Mr. *Lee* join'd in this. For the Plot conſult *Davila*, *Mezeray*, and other Writers of the Reign of *Charles* IX. or rather the Reigns of *Henry* III. *&c.* the ridiculous Story of *Malicorn* you may find in *Roſſet's Hiſtoires Tragiques en la vie de Canope* 8vo. p.449.

Ev'nings

Ev'ning's Love, or *The Mock Aſtrologer*, a Comedy, 4*to.* 1671. Acted at the Theatre Royal. Almoſt wholly made up out of *Corneilles le feint Aſtrologue*; *Molliers depetit Amoreux*; and *Les Precieuſes Ridicules*; *Quinault's L'Amant Indiſcret*; ſome hints too from *Shakeſpear*, *Petronius Arbiter*, and the main Plot on *Calderon's El Aſtrologo fingido*: But to be a little particular, *Aurelia's* Affectation in her Speech from *Les Precieuſes Ridicules*; Scene between *Alonzo* and *Lopez*, *p.*39. is from *Mollieres de petit Amoreux*, Act 2. Scene 6. *Camilla's* begging a Boon of *Don Melchor*, from the ſame; the Love-Quarrel betwixt *Jacinta* and *Wild Blood*, and *Maſcal* and *Beatrix*, from the ſame Play, Act 4. Scene 3, 4. *Aurelia's* falling into *Alonzo's* Arms, from *L'Amant indiſcret* Act 5. Scene 4.

Kind Keeper, or, *Mr. Limberham*, a Comedy 4*to.* 1680. Acted at the Duke's Theatre. Mrs. *Faintlies* diſcovery of *Love All* in the Cheſt; See *pt.* 1. *Cynthio Giraldi*, *dec.* 3. *N.* 3. Mrs. *Brainſick's* pricking and pickling him. See a Novel, call'd, *The Triumph of Love over Fortune.*

King Arthur, or *The Britiſh Worthy*, a Tragedy, Acted at the Theatre in *Dorſet-Garden*, 1691. and Dedicated to the Marqueſs of *Halifax.* This Play is writ more for the ſake of the Singing part and Machines, than for any Excellence of a Dramatick Piece; for in it ſhines none of Mr. *Dryden's* great Genius, the Incidents being all extravagant, many of them Childiſh; the Inchanted Wood, as well as the reſt of the Wonders of *Oſmond's* Art, he entirely owes to *Taſſo*; where *Rinaldo* performs what *Arthur* does here. I ſhall not preſume to expoſe any of the Faults of this great Man in this particular piece, he having ſuffered ſo much under the Hands of my Predeceſſor in this Undertaking. The fabulous Story of this King *Arthur*, you may read in *Geffery* of *Monmouth*, and in the Preface of a late famous Poem, that bears his Name, as well as in the firſt Volume of Mr. *Tyrrell's* Hiſtory of *England.*

Indian Emperor; or, *The Conqueſt of Mexico by the Spaniards*, being the ſequel of the *Indian Queen*, a Tragi-Comedy, 4*to.* 1670. Acted at the Theatre Royal. For the true Story conſult *Lopez de Gamara. Hiſt. general de las Incas & de Conquiſta de Mexico*, *de Bry. Americæ pars* 9. *l.* 7. *Ogilby's America*, Chap. 3. Sect. 10. *Mariana de Reb. Hiſp. lib.* 26. *cap.* 3. Sir *Paul Ricaut's Hiſt of Inca's.*

Love Triumphant, or *Nature will Prevail*, a Tragi-Comedy, Acted at the Theatre-Royal by their Majeſties Servants, 4*to.* 1694. Dedicated to the Right Honourable *James* Earl of *Salisbury*, &c. In the Epiſtle Mr. *Dryden* informs us, That it is the laſt he intends for the Theatre. I take this Play to be Founded on the Story of the *King and no King* of *Fletcher*, at leaſt on the Corrections of the Fable of that Play made by Mr. *Rymer*, in his Reflections on the Tragedies of the firſt Age. Tho' this Play had not that Succeſs which

moſt

moſt of Mr. *Dryden*'s met with, yet it muſt be confeſs'd, That in ſeveral parts the Genius of that Great Man breaks out, eſpecially in the Scene of the Diſcovery of *Alphonſo*'s Victorious Love, and the very laſt Scene, where the Cataſtrophe is extremely moving, tho' contrary to *Ariſtotle* it be made from the change of *Will* in *Veramond*.

Marriage A-la-mode, a Comedy, 4*to*. 1673. Acted at the Theatre Royal. The ſerious part built on the Story of *Seſoſtris* and *Timareta*, in B. 3. pt. 9. of *Cyrus*. The Characters of *Palamede* and *Rodophil* from the Story of *Tyrianthes* and *Parthenia*, in the ſame Romance, *pt. 6. B.* 1. ſome Features at leaſt of *Doralice* drawn from *Nogaret*, in the *Annals of Love*. *Melanthus* making Love to her ſelf, from *Les Contes D'Ouville*, pt. 1. p. 13.

The Miſtaken Husband, a Comedy, 4*to*. 1675. Acted at the Theatre Royal. This is is not Mr. *Dryden*'s, who only added a Scene; for the Plot conſult *Plautus's Mœnechmi*.

Oedipus King of Thebes a Tragedy, 4*to*. 1679. Acted at the Duke's Theatre. This Play was writ by Mr. *Lee* and Mr. *Dryden*; therefore to whom to attribute the Faults is difficult; and we have ſo little to accuſe them of being Plagiaries here, that the moſt underſtanding Judges wiſh they had followed *Sophocles* yet cloſer, it had then been the beſt of our Modern Plays, as 'tis of the Ancients; but as it is, they have deſtroyed the Character of *Oedipus*, and made it abſolutely Contradictory. For *Oedipus* that fled from a Crown, for fear of threatned Inceſt, and had pull'd out his Eyes on the Diſcovery of it, can reliſh an Embrace of *Jocaſta* too well, in the 5th Act, till the Ghoſt of *Laius* frights him; but this place admits not all thoſe juſt Criticiſms that might be made on this Play.

The Rival Ladies, a Tragi-Comedy, 4*to*. 1679. Acted at the Theatre Royal. The Diſpute betwixt *Amideo* and *Hypolito*, and *Gonſalva*'s fighting with the Pyrates, borrowed from *Encolpius*, *Giton*, *Eumolpus* and *Tryphena*'s, on Boarding the *Veſſel* of *Lyca*'s, in *Petronius Arbiter*, and the Cataſtrophe reſembles *Scarron*'s *Rival Brothers*.

Secret Love, or, *The Maiden Queen*, a Tragi-Comedy, 4*to*. 1679. Acted at the Theatre Royal. The ſerious part founded on *Cleobuline* Queen of *Corinth*, pt. 7. B. 7. *Celadon*, *Florimel*, *Olinda*, and *Sabina*, from the Hiſtory of *Piſiſtratus* and *Cerintha*, in the ſaid *Cyrus*, *pt.* 9. *B.* 3. and the *French* Marqueſs *Ibra*. Part 2. Book 1.

Fign'd Innocence, or *Sir Martin Mar-all*, a Comedy, 4*to*. 1678. Acted at the Duke's Theatre. The greateſt part, both Plot and Language of Sir *Martin* and *Warner*, ſtol'n from *Quinault*'s *L'Amant indiſcret*, and *Mollieres L'Etourdy ou le Contre temps*. Sir *Martin's* fooliſh Diſcovery of his not Playing on the Lute, from *Firmicon*, *L.* 7. and

Sir

Sir *John Moody*'s being ſet up in their Altitudes, from *Shakerly*'s *Marmion*'s Fine Companions, *Act* 4. *Sc.* 1. *&c.*

The Spaniſh Fryar, or, *The double Diſcovery*, a Tragi-Comedy, 4*to.* 1681. Acted at the King's Theatre. The Comical part built on the Novel, call'd, *The Pilgrim.*

The State of Innocence, or, *The Fall of Man*, an Opera, 4*to.* 1678. Taken from *Milton*'s *Paradice Loſt*, tho' guilty of many abſurdities, which are not in *Milton*, whoſe being a Narration of things done long ſince, made room for ſeveral things, which had he placed it in Action, cou'd never have been brought in; to give one Inſtance; Mr. *Dryden* makes Lucifer (before the World was made, or at leaſt before the Devil knew any thing of its Form, Matter or Viciſſitudes,) compare the proſtrate Devils to Leaves in Autumn, before there was an Autumn, *&c.*

The Tempeſt, or, *Inchanted Iſland*, a Comedy, 4*to.* 1676. Acted at the Duke's Theatre. This is an Alteration only of one of *Shakeſpear*'s, by Sir *William D'Avenant* and Mr. *Dryden.*

Troilus and Creſſida, or, *Truth found out too late*, a Tragedy 4*to.* 1679. Acted at the Duke's Theatre. One of Mr. *Shakeſpear*'s, altered by Mr. *Dryden.* The Story is to be found in *Lellius* a *Lombard*, in *Latin*, and in our old *Chaucer* in ancient *Engliſh.*

Tyrannick Love, or, *The Royal Martyr*, a Tragedy, 4*to.*, 1679. Acted at the Theatre Royal. For the Plot ſee *Zoſimus*, lib. 4. *Socrates*, lib. 5. c. 14. *Herodian*, l. 6, 7; and 8. Jul. *Capit.* in cit. Mac. Jun.

The Wild Gallant, a Comedy, 4*to.* 1669. Acted at the Theatre Royal. This was his firſt Play, publiſhed 1669. being about Twenty eight Years ſince, and by which he was near Thirty eight years old when this was Play'd.

John Dryden, Junior.

THis Gentleman is ſecond Son to the aboveſaid great Poet of that Name, and is now living in *Rome*, in the Pope's Service, as a Gentleman of the Bed-Chamber, where he wrote a Play, call'd,

The Husband his own Cuckold, a Comedy 4*to.* 1696. Acted at the Theatre in *Lincolns-Inn-Fields*, by his Majeſty's Servants, and Dedicated to the Right Honourable Sir *Robert Howard*, &c. and is uſher'd into the World by a Preface of his Father, who in it indeed ſhews the tenderneſs of a Parent, but I think not the Impartiality and Juſtice of a true Critick, when he excludes all from Poetry and Nature but his Friends, at leaſt ſince the Revolution. The young Gentleman in his Epiſtle, has gone a little too far for a Beginner,

ginner, as yet too uncertain of his own Succeſs, to fall upon the other Writers of the Age.

Thomas Duffet.

HE was before he became a Poet, a Milliner in the New Exchange, he has writ four Plays, two of them in a Burleſque Stile, their Names follow.

The Mock Tempeſt, or, *The Enchanted Caſtle*, a Farce, 4*to.* 1675. Acted at the Theatre Royal by his Majeſty's Servants. Writ on purpoſe to draw Campany from the other Theatre, where was great reſort about that time, to ſee that reviv'd Comedy, call'd, *The Tempeſt*, then much in vogue.

Pſyche Debauch'd, a Comedy, 4*to.* 1678. Acted at the Theatre Royal by his Majeſty's Servants. This Mock Opera is a Burleſque on *Shadwell's Pſyche*, and writ for the ſame purpoſe as that above.

Spaniſh Rogue, a Comedy, 4*to.* 1674. Acted at the Theatre Royal by his Majeſty's Servants, and Dedicated to Madam *Ellinor Gwin.* this Play had no great Succeſs.

There is likewiſe a Maſque under his Name omitted by Mr. *Langbain*, 'tis call'd,

Beauties Triumph, preſented by the Scholars of Mr. *Jeoffery Baniſter*, and Mr. *James Hart*, at the new Boarding School at *Chelſey*, Printed, *London* 4*to.* 1676.

This Author has alſo writ a ſmall Volume of Poems, Songs, Prologues and Epilogues which were firſt diſpoſed of to one Bookſeller, and laying long in the Licenſer's Hands, were again diſpoſed of to another, without Conſent of the firſt Purchaſer, and Printed, 8*vo.* 1676.

Thomas Durfey.

THis Gentleman (if I am not miſinformed) was Born in *Devonſhire*, and deſign'd for ſome part of the Law; whatever provok'd him to Poetry I cann't tell; but whatever it was, he has with various Succeſs given us above Twenty Plays, and if the proſperous Succeſs of the Major part will give him the Credit of a Poet, he has a juſt pretence to it, and may juſtly Challenge it from all the Vindicators of Dr. *Blackmores's* Poem from that Topic. For my part, I can only ſay, that I have laught heartily at his Plays, which is one end of Comedy, or Farce at leaſt; and if the Criticks will deny him to be a good Writer of Comedy, they muſt allow him a Maſter of Farce. His Plays follow in Alphabetical Order.

The

The Banditti; or, *A Ladies Diſtreſs*, a Comedy, 4*to*. 1686. Acted at the Theatre Royal. Plot from *Don Feniſe*, 8*vo*. See alſo the Hiſtory of *Don Antonio*, B. 4. p. 250, *Diego*'s turning *Banditti*, &c. from *Pipperollo* in *Shirley's Siſters*.

Buſſy D'Ambois; or, *The Husbands Revenge*, a Tragedy, 4*to*. Acted at the Theatre Royal, 1691. newly Reviſed by Mr. *Durfey*, and Dedicated to the Right Honourable, *Edward*, Earl of *Carliſle*, Viſcount *Howard* of *Morpeth*, &c. In his Epiſtle he owns it to be *Chapman*'s, only challenges to himſelf the Merit of having Purged it of a great deal of *Obſolete Phraſes*, and *intolerable Fuſtain*; tho' ſome are of Opinion, that with thoſe Defects, he has injudiciouſly par'd away many of its Beauties. The Character of *Tamyra*, he will have us believe, he has alter'd for the better; tho' he'll hardly perſwade, that Pity is due to a Woman, that quits her Honour and Virtue on any Account. You may find the Story in *Thuanus Jean de Serres*, and *Mezeray*, in the Reign of *Henry* III. of *France*, and the particular Intrigue of *Buſſy* with *Tamyra* in *Roſſet*, in his *Hiſtoires Tragiques de Nôtre temps*, under the Names of *Lyſis* and *Siluie*, Hiſt. 17. p. 363.

Commonwealth of Women, a Tragi-Comedy, 4*to*. 1686. Acted by their Majeſty's Servants at the Theatre Royal, and Dedicated to the truly Noble and Illuſtrious Prince *Chriſtopher*, Duke of *Albemarle*. This Play is borrowed from *Fletcher's Sea Voyage*.

Cinthia and Endimion; or, *Loves of the Deities*; a new Opera, as it was deſigned to be Acted at Court before the late Queen, and now Acted at the Theatre Royal by his Majeſty's Servants, 1697. 4*to*. Dedicated to the Right Honourable *Henry*, Earl of *Rumney*, Viſcount *Sidney*, &c. Our Author is not contented in the Title Page, to let his Patron know the Honour her late Majeſty deſign'd this Off'ring of his Muſe, but repeats it in the Epiſtle, which had indeed been the more pardonable piece of Vanity; but that's a ſmall fault in a Poet, eſpecially when there are ſo many greater in the Work it ſelf. For by a ſort of Poetick Licenſe, unknown to our great Maſter *Horace*, he perverts all thoſe known Characters given us by *Ovid*; he has made the Chaſte Favourite of *Diana*, (*Daphne*) both a Whore and a Jilt; and ſo ſordid, as to contemn the God of Wit and Light, for a pitiful dull Country Lad: and fair *Syrinx* muſt looſe her Reputation, in the unknown ignomy of an envious, jilting, mercenary, infamous Woman. Tho' this Play took, yet it merits not a nice *Enquiry* into its Virtues and Vices; but as I have given a ſpecimen of one, my impartiality obliges me to own, that there are many Lines in it above the Genius which generally appears in his other Works. The Verſification is often good, and the Expreſſion often ſignificant and Poetical. The Story of *Cynthia* and *Endimion*, as well as the others contained in this Opera, you may find beautifully done in their Original, in the ſeveral parts

of *Ovid's Metamorphoſes*, and that of *Pſyche* in the 4th, 5th, and 6th Books of *Lucius Appuleius de Aſino Aureo.*

The Comical Hiſtory of Don Quixot, Acted at the Queens Theatre in *Dorſet-Garden*, by their Majeſties Servants, Part I. 1694. 4*to*. Dedicated to the Dutcheſs of *Ormond*. This Play met with an extraordinary Applauſe; and is taken entirely from that famous, and much Celebrated Antick Romance of the ſame Name, written by *Michael Cervantes*, a *Spaniard*.

Part II. Acted at the ſame Theatre, in the ſame Year, and Dedicated by an Epiſtle in Heroick Verſe, to the Right Honourable *Charles*, Earl of *Dorſet* and *Middleſex*, &c. This as well as the former, is taken from the foreſaid Romance, and met with great Applauſe, which encouraged our Author to proceed to

Part III. adding to the Title of that only, *With the Marriage of Mary the Buxome.* This was Acted and Printed 1696. and Dedicated to the Right Honourable *Charles Montague*, Eſq; one of the Lords Commiſſioners of the Treaſury, *&c.* in which he will not allow that its innate Defects are ſo obnoxious as are ſuppoſed; but owns its want of Succeſs, which never Poet yet attributed to himſelf: This is as the other two Parts borrowed from the incomparable *Cervantes*.

The Fond Husband; or, *The Plotting Siſters*, a Comedy, 4*to*. 1678. Acted at the Dukes Theatre, and Dedicated to his Grace the Duke of *Ormond*: This when Preſented firſt was accounted a good Play.

The Fool turn'd Critick, a Comedy, 4*to*. 1678. Acted at the Theatre Royal by their Majeſties Servants. The Characters of *Old Wine Love*, *Tim*, and *Small Wit*, are ſomething like *Simo*, *Aſotus*, and *Balio* in *Randolph's Jealous Lovers*.

A Fool's Preferment; or, *The Three Dukes of Dunſtable*, a Com. 4*to*. 1688. Acted at the Queens Theatre in *Dorſet-Garden*, by their Majeſties Servants, with Songs ſet by Mr. *Henry Purcell*, and Dedicated to the Honourable *Charles*, Lord *Morpeth*, tranſcribed from *Fletcher's Noble Gentleman*, except one Scene from the Novel of the *Humours of Baſſett*.

The Injured Princes; or, *The Fatal Wager*, a Tragi-Comedy, 4*to*. 1682. Acted at the Theatre Royal by their Majeſties Servants; the Prologue to this Play is the ſame with the Epilogue of another of his own, call'd, *The Fool turn'd Critick*; and the Foundation of the whole Play from *Shakeſpear*.

The Intrigues of Verſailles; or, *A Jilt in all Humours*, a Comedy; Acted at the Theatre in *Lincolns-Inn-Fields*. 1697. 4*to*. This Play had not the Succeſs the Author deſired; who in his Epiſtle to the two Sir *Charles Sidley's*, is pleaſed to Condemn the Taſte of the Town for not liking it, when they had approv'd others of his Plays of leſs value, and Merit, it having been approv'd by two ſuch Judges as Mr. *Congreve* and Mr. *Betterton*, as he

tells

tells as it would be a ſort of preſumption to diſſent from them, tho' with the Town on ones ſide; for of them, as of *Cato*, it may be ſaid, *Victrix cauſa diis placuit ſed victa Catoni*; yet 'tis to me unaccountable, that *Ramlure* ſhould be introduced ſpeaking broken Engliſh, or a ſort of Jargon between French and Engliſh, when all the Perſons in the Play except *Guillamour* are French, and the Scene laid at *Verſailes*. Nor can I imagine how Mr. *Durfey* and his two Judges cou'd overſee the young Count *Torneſe* abſconding in the very Court of the King, in ſo thin a Diſguiſe as that of a Woman, when he had committed ſo unpardonable a Fault as a Duel is there, and have ſuch a Confident of his Diſguiſe as *Voudoſm*, who had a better way of Attacking him than with a pruning Knife: But *Nequid Nimis*. As for the Thefts they are numerous enough. *Tornezres* Diſguiſe, and Count *Briſack*'s falling in Love with his Wifes Gallant in Womans Cloaths, are Borrowed from a Novel call'd, *The Double Cuckold*. *Vandoſms* Character ſeems to be a fairer Copy of *Olivia* in *The Plain Dealer*, and *Mirtilla* in Mrs. *Behn*'s Play, call'd, *The Amorous Jilt*; but *Vandoſms* Language is more *Billinſgate* than either, wanting the Wit of the firſt, and the Genteelneſs of the laſt.

Love for Money; or, *The Boarding-School*, a Comedy, Acted at the Theatre Royal, 1691. 4*to*. and Dedicated to the Right Honourable *Charles*, Lord Viſcount *Lanſdown*, Count of the Sacred Roman Empire, *&c*. This Play it ſeems in the firſt Days Repreſentation met with Enemies, which endeavoured to Damn it, eſpecially the Dancing-Maſters, and other Friends to the Boarding-Schools, who ſuppoſed themſelves, and their Livelihood expos'd; from which the Poet clears himſelf, and lets us underſtand, that all this Oppoſition could not oppreſs the Merit of the Play; which is, without doubt, a ſufficient Proof that there was ſomething in it that pleas'd more than ordinary. I do not find many new Characters; Deputy *Nicompoop*, *Ned Bragg*, &c. being the Refuge of ev'ry Cinic Writer, at leaſt of late. The Plot in general I take to be his own.

Madam Fickle; or, *The Witty Falſe One*, a Comedy, 4*to*. 1677. Acted at his Royal Highneſs the Dukes Theatre, and Dedicated to his Grace the Duke of *Ormond*. *Old Love* reſembles *Veterano* in *Marmion's Antiquary*, *Zechiel's* creeping into the Tavern-Buſh, and *Tilbury*'s being drunk under it, *&c*. from Sir *Reverence Lamard* and *Pimpwell* in *Iſlington* and *Hogsden-Walks*. See alſo a Play call'd *The Fawn*, writ by *Marſton*.

The Marriage Hater Match'd; a Comedy, Acted at the Theatre-Royal by their Majeſties Servants, 1693. 4*to*. and Dedicated to the Illuſtrious, and truly Noble Prince *James*, Duke, Marqueſs, and Earl of *Ormond* in *England* and *Ireland*, &c. This Play was very well received, and in it Mr. *Dogget* gave the firſt Proofs that were taken great notice of, what an admirable Actor he was. Before

this Play is prefix'd a Letter to the Author in Defence of it; and with that I do agree, that this is by much the beſt of his Comedies, tho' I can never allow the reſt of that Epiſtle free from Flattery; and we may conclude that Friendſhip, or ſome other Motive blinded his Eyes very much, when he made ſo large an Encomium of it.

The Richmond Heireſs; or, *a Woman once in the Right*, a Comedy, Acted at the Theatre Royal by their Majeſties Servants, 1693. *4to.* Dedicated to the Honourable, and my very good Friend Sir *Nicholas Garrard*, Bar. whom he is pleas'd to inform, that in the piece offer'd him, there appears no defect of Genius, whatever there might be of Judgment; whether the Poet be in the Right or no the Reader muſt Determine; but 'tis evident, it was not Received with an Applauſe Anſwerable to his Expectations; tho' upon a Revival and Alterations he has pleas'd the Town.

The Royalliſt; a Comedy, *4to.* 1682. Acted at the Dukes Theatre. *Camillas* Trick of Sir *Oliver Old-Cut*, for Sir *Charles King-Love*, borrowed from *Boccace's Novels*, Day 7. Nov. 9. and the Song of *Hey boys up go we*, ſtollen from an Eeclogue, *4to.* in *The Shepherd's Oracle.*

The Siege of Memphis; or, *The Ambitious Queen*, a Tragedy, *4to.* 1676. Acted at the Theatre Royal, and Dedicated to *Henry Chivers*, Eſq; This Play met not with that Succeſs the Author deſired.

Sir *Barnaby Whig*; or, *No Wit like a Womans*; a Comedy, *4to.* 1681. Acted at the Theatre Royal by their Majeſties Servants, and Dedicated to the Right Honourable *George*, Earl of *Berkley.* Plot from *The Fine Companion*, a Play of *Marmion's*, and part from a Novel call'd *The Double Cuckold*, *8vo.*

Trick for Trick; or, *The Debauch'd Hypocrite*, a Comedy, *4to.* 1678. This is only *Monſieur Thomas* (a Play of *Fletcher's*) Reviv'd.

The Virtuous Wife; or, *Good Luck at laſt*; a Comedy, *4to.* 1680. Several Hints ſtollen from other Plays (*viz.*) *The Fawn*, *Marriage A-la-mode*, &c.

He has written beſides the above-mentioned Plays, ſome Volumes of Songs and Poems, as *Butler's Ghoſt*, *Collins's Walk*, &c.

E

Edward Eccleſton.

THis Author is (I ſuppoſe) ſtill living, and has writ a Play ſet off with Sculptures, and ſeveral Titles to make it ſell; it was firſt call'd,

Noah's Flood; or, *The Deſtruction of the World*, an Opera, 4*to.* 1679. Dedicated to the Dutcheſs of *Monmouth*; the ſecond Title was *The Cataplaſm*, or *General Deluge of the World*, 4*to.* 1684. and again the third time, under the Name of *The Deluge*, or, *The Deſtruction of the World*, 4*to.* 1691. The Foundation of it is from *Sacred Writ*.

Sir *George Etheridge.*

A Gentleman very famous in the Reign of King *Charles* the Second; his Country I am ignorant of; but his firſt Applications were to the Law; his *Love in a Tub*, and his Wit brought him into good Acquaintance, and general Eſteem, till for Marrying a Fortune he was Knighted, and by King *James* the Second, he being in particular eſteem with the late Queen his Conſort, ſent him Envoy to *Hamburgh*. After the Revolution he went for *France* to his Maſter, and dyed there, or very ſoon after his arrival in *England* from thence; He is the Author of three Plays; two of them are admirable; and were the firſt divided from the ſerious part, it would not want a conſiderable Praiſe, at leaſt it ſtill meets with a general Applauſe.

The Comical Revenge; or, *Love in a Tub*, a Comedy, 4*to.* 1679. Acted at the Duke of *York*'s Theatre then in *Little Lincolns-Inn-Fields*. This Play, tho' part ſerious, and part Comical, yet (as before) met with a general Applauſe.

The Man of Mode; or, *Sir Fopling Flutter*, a Comedy, 4*to.* 1676. Acted at the Duke of *York*'s Theatre, and Dedicated to his Dutcheſs. This Play met with extraordinary Succeſs; all agreeing it to be true Comedy, and the Characters drawn to the Life.

She wou'd if she cou'd, a Comedy, 4*to.* 1671. Acted also at the Duke of *York*'s Theatre. This Comedy is accounted by Mr. *Langbain*, with whom I agree, one of the first Rank, and by Mr. *Shadwell* (in his Preface to his Humorists) the best Comedy written since the Restauration of the Stage.

F

Sir *Francis Fane*, Jun. Knight of the *Bath.*

THIS Honourable Author is lately deceased, his late Residence was at *Fulbeck* in *Lincolnshire*; he was Grandson to the Earl of *Westmorland*, and has given us the two following Plays:

Love in the Dark; or, *The Man of Business*; a Comedy, 4*to.* 1675. Acted at the Theatre Royal by his Majesties Servants, and Dedicated to the Right Honourable *John*, *Earl* of *Rochester*. The Plot taken from the *Invisible Mistress* in *Scarron's Novels*, 8*vo.* *Boccace's Novels*, Day 3. Nov. 3. and Day 7. Nov. 7. *Loves of Great Men*, p. 59.

The Sacrifice, a Tragedy 4*to.* 1686. and Dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This Play tho' Published without Acting, was highly commended by two Copies of Verses to the Author by Mr. *Tate* and Mrs. *Behn*; For the Plot see *Chalcocondylas*, lib. 3. *Leundavius*, lib. 6. See also the Lives of *Bajazet* and *Tamerlain*, the last by Mr. *D'Assigny*, and the former by *Knolles* in his *Turkish History*.

Sir *Richard Fanshaw.*

BRother to the Right Honourable *Thomas* Lord *Fanshaw* of *Ware-Park* in *Hertfordshire*; he was Educated at *Cambridge*, from thence removed to Court; he perfectly understood *Latin*, *French*, *Italian*, *Spanish*, and *Portuguese*; was Secretary to the King in *Holland*, *France*, and *Scotland*, was after the Restauration sent Ambassador to *Portugal*, to Consummate the Match between the present Queen *Dowager* and *Charles* the Second. In the Year 1664. he was sent into *Spain*, Ambassador, to confirm the Treaty of Commerce and League between the two Crowns, and dyed at *Madrid*, 1666. to say nothing of his Capacity as a Statesman, we confine our selves only to his Poetry, and particularly his Dramatick Pieces.

Pastor

Paſtor Fido, *The Faithful Shepherd*, a Paſtoral, 8vo, and 4to. Dedicated to King *Charles* the Second, when Prince of *Wales*. Tranſlated from *Guarini's* Italian, and Printed with his Poems, 8vo.

Querer por Solo querer, *To Love only for Love's ſake*, 4to. 1671. This is a Dramatick Romance, Tranſlated from the Spaniſh of *Mendoza*, when Sir *Richard* was a Priſoner in *Tankerſly-Caſtle* in *Yorkſhire*, after the Battle of *Worceſter*, where he was on the King's ſide, this Play conſiſts but of three Acts, the Spaniſh Poets ſeldom exceeding that Number.

Henry Lord Viſcount *Faulkland.*

FAther to the late Lord *Faulkland*, celebrated by *Cowley*. He was of *Oxfordſhire*, and Lord Lieutenant of that County, and a Member of Parliamennt; his Diverſion led him to write one Play, call'd,

The Marriage Night, a Tragedy, 4to. 1664. This Play never appeared publick on the Stage.

Nathaniel Field.

THis Poet Liv'd in the time of King *James* I. and King *Charles* I. he was aſſiſtant to old *Maſſenger* in the writing a Play call'd, *The Fatal Dowry*, and commonly call'd *Son* by Mr. *Chapman*, who, as well as moſt of the then Poets, had our Author in good Eſteem, he was an Actor, and writ himſelf two Plays, (*viz.*)

Amends for Ladies, with the merry Pranks of *Moll Cut-purſe*, or the Humour of *Roaring*, a Comedy, 4to 1639. Acted at the *Black Fryars*, by the Prince's and Lady *Elizabeth's* Servants. This Play the Author writ to pleaſe the Ladies whom he had offended by his other Play. The Plot in part taken from the Novel of the *Curious Impertinent* in *Don Quixot*.

Woman's a Weather-Cock, a Comedy, 4to. 1612. Acted before the King at *Whitehall*, and ſeveral times privately at the *White Fryars* by the Children of her Majeſty's Revels. This Play pleas'd much in thoſe Days, and highly commended by Mr. *Chapman*.

Edward Filmer.

AN Author that has been pleas'd to viſit the Town with a Play in the Autumn of his Age, if I am rightly informed; 'tis therefore no great wonder if it wanted fire and force enough to

preſerve it's Life above three Days. He is a Doctor of the Civil-Law, and otherwiſe eſteemed a Man of good Senſe and Judgment; and ſome Lines in this Play confirm that Opinion, 'tis call'd,

The Unnatural Brother, a Tragedy, 4*to*. Acted at the Theatre in *Little Lincolns-Inn-Fields*, 1697. by his Majeſty's Servants; he owns the Plot to be taken from *Caſſandra*, particularly the Story of *Alcinoe* in that Romance.

Mr. *Fiſhbourn*.

A Gentleman who writ an unlicenſed Play without his Name, call'd,

Sodom; before this Play are put the two Letters *E. R.* the Printer having a mind to have it paſs for one of the Works of the late Earl of *Rocheſter*, as it had been formerly imputed to him, and which he denies and deteſts in a Copy of Verſes made on purpoſe againſt the Author of it, who was, as I'm very well aſſured, one Mr. *Fiſhbourn*, an Inns of Court Gentleman; nor indeed has it any of my Lord *Rocheſter*'s Wit to make amends for the abominable filth of the Obſcenity which muſt nauſeate every Reader of any tolerable Judgment.

Richard Flecknoe.

THis memorable Author liv'd in the Reign of both the *Charle's*, was (as I have had it from good hands) a Jeſuit, but forſook the knaviſh part of his Office for Poetry, tho' his Works, if I may credit thoſe that have read him with more regard than my ſelf, is not enough to quit him of all the tricks of that Order, he is for nothing ſo famous, as for naming a Poem of Mr. *Dryden*'s call'd, *Mac Flecknoe*, he has Publiſhed ſeveral Plays, but whether any of 'em were Acted or not, I'm not able to determine.

Damoyſelles A-la-mode, a Comedy, 8*vo*. 1667. Dedicated to their Graces the Duke and Dutcheſs of *New Caſtle*, borrowed from *Moliere's Precieuſes Ridicules*, *L'Eſcole des Femes*, & *L'Eſcole des Maris*.

Erminia; or, *The Chaſt Lady*, a Tragi-Comedy, 8*vo*. 1667. Dedicated to the fair and virtuous Lady the Lady *Southcott*.

Loves Dominion, a Poſtoral, 8*vo*. 1654. Dedicated to the Lady *Elizabeth Claypole*: A Play full of Morality, and written as a Pattern for the *Reformed Stage*.

Love's Kingdom, a Paſtoral Tragi-Comedy, 8*vo*. 1664. Dedicated to his Excellency the Marqueſs of *Newcaſtle*. This Publiſh-

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ed with a freſh Title ten years after; the other going before, is almoſt the ſame, only Corrected, and a very little alter'd.

Marriage of Oceanus and Britania, a Maſque.

This Author has written divers Epigrams and Enigmatical Characters; alſo a ſhort Diſcourſe of the Engliſh Stage, Publiſhed at the end of his *Love's Dominion*, 8*vo*. *Diarium*, or *The Journal*, another piece of his in Burleſque Verſe, 12*ves*. 1656. *&c.*

John Fletcher, and *Francis Beaumont*.

MR. *Fletcher* was the Son of Dr. *Fletcher*, created Biſhop of *Briſtol* by Queen *Elizabeth*, and afterwards tranſlated to the See of *London*, 1593. He dy'd the firſt year of *Charles* I. of the Plague in *London*, 1625. in his Forty ninth Year, and was Buried in St. *Mary Overy's* Church, *Southwark*. His Colleague in writing moſt of his Plays, Mr. *Beaumont*, I can ſay little of, but what the Reader may gather from the Verſes of the Poets in that Age, before their Works; that he was a Man of Learning none can queſtion; but to imagine, as Mr. *Langbain* does, that he was perfectly vers'd in the Dramatick Laws, is more than can be drawn from their Plays, of which there is ſcarce one regular. Their Comedies are much the beſt; yet of them take away five or ſix, and they will not bear Acting, ſcarce reading by a nice Judge. I ſay not this to derogate from Men of undoubted Merit, but only prompted by my impartiality, a Character which Mr. *Langbain* profeſſes but has no where preſerved. Their Plays are Fifty two in Number, all which are Printed and Publiſhed in one large Volume Folio, 1679. They follow in Alphabetical Order.

The Beggars Buſh; a Comedy, *fol.* often Acted formerly with good Applauſe.

Bonduca, a Tragedy, *fol.* This Play has been twice reviv'd, Plot from *Tacitus's Annals*, *Book* 14. See alſo *Milton's* Hiſtory of *England*, *Book* 2.

The Bloody Brother; or, *Rollo Duke of Normandy*, a Tragedy, *fol.* This Play hath been ſometimes Acted of late Days in *Dorſet Garden*, with good Succeſs. Plot from *Herodian. Hiſt. Lib.* 4. and part of the Language from *Seneca's Thebais*.

The Captain, a Comedy, *fol.* This Play has not been Acted of late years.

The Chances; a Comedy, *fol.* Reviv'd by the late Duke of *Buckingham*, and Printed with Alterations 4*to*. 1682. oftentimes Acted with great Applauſe of late days at the Theatre in *Dorſet Garden*, &c. Plot from the Lady *Cornelia* in *Exemplary Novels*, *fol.* or the Novels of *Cornelia* in *Miguel des Cervantes Novels*, tranſlated by Dr. *Pope*.

The

The Coronation; a Tragi-Comedy, *fol.* not Acted these many years. This Play, tho' Printed in this folio Edition, is claimed by *Shirley* to be his.

The Coxcomb, a Comedy, *fol.* This Play has been Revived and Acted at the Theatre Royal, but met with little Success.

Cupid's Revenge, a Tragedy, *fol.*

The Custom of the Country; a Tragi-Comedy, *fol.* The Plot of *Rutilio*, *Duarte*, and *Guyomar*, built on *Malispini's Novels*, *Decad.* 6. *Nov.* 6.

The Double Marriage; a Tragi-Comedy, *fol.* This Play was Revived some Years since, but met not with that Success expected.

The Elder Brother; a Comedy *fol.* oftentimes Acted formerly, and met with indifferent Success.

The Faithful Shepherdess; a Pastoral, *fol.* This was entirely *Fletcher's*, and commended by (*) Copies of Verses by Mr. *Beaumont* and *Ben. Johnson*. 'Twas first Acted on a Twelfth Night, at *Somerset-house*; instead of a Prologue was a Song in Dialogue, writ by Sir *William D'avenant*, and Sung between a Priest and a Nimph; and the (†) Epilogue was then spoken by the Lady *Mordant*.

The Fair Maid of the Inn; a Comedy, *fol.* *Marianus* disowning *Casario*, and the Duke's Injunction to Marry him, you may find in *Cousin's Holy Court*, and *Wanly's Hist. of Man*, Book 3 Cap. 26.

The False One, a Tragedy, *fol.* See *Plutarch*, *Suetonius*, *Dion*, *Appian*, *Florus*, *Orosius*, &c.

Four Plays; or, *Moral Representations in One*, Tragi-Comedy, *fol.* (viz.) *The Triumphs of Honour*; built on *Boccace's Novels*, Day 10. Nov. 5. *Triumph of Love*, on Nov. 8. Day 5. *Triumph of Death*, on Nov. 3. Part 3. of the *Fortunate Deceiv'd*, and *Unfortunate Lovers*, also *The Palace of Pleasure*, Nov. 4. And *The Triumph of Time*, the Author's own Invention.

An Honest Man's Fortune; a Tragi-Comedy, *fol.* See *Heywood's Hist. of Women*, Book 9. p. 641.

The Humorous Lieutenant; a Tragi-Comedy, *fol.* Some hint may be taken from *Horace*, Lib. 2. Ep. 2. but rather from *Ford's Apothegms*, p. 30. See also *Plutarch's Life of Demetrius*, *Appian*, *Justin*, &c.

Island Princess, a Tragi-Comedy, *fol.* and *4to.* This Play was about ten Years since Reviv'd by Mr. *Tate*, the present Poet Laureat, with Alterations. Acted at the Theatre Royal, and Dedicated to the Right Honourable *Henry*, Lord *Walgrave*, the Quarto Edition, Printed 1687.

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* See Beaumont *and* Fletcher's *Plays*, last Edition, *fol.* p. 233.

† *Covent Garden Drollery*, p. 86.

King

A King and no King; a Tragi-Comedy, *fol.* Reviv'd ſince the Reſtauration, and Acted with Applauſe at the Theatre Royal.

The Knight of the Burning Peſtle; a Comedy, *fol.* Reviv'd alſo in King *Charles* the Second's time, and Acted at the Theatre Royal, with a new Prologue, ſpoken by the famous Madam *Ellen Guin.*

A Knight of Malta, a Tragi-Comedy, *fol.* not Acted of late years.

The Laws of Candy; a Tragi-Comedy, *fol.* not Acted theſe many years.

The Little French Lawyer, a Comedy, *fol.* Plot from *Guſman's Don Lewis. de Caſtro*, and *Don Roderigo de Montalvo.* See alſo *Scarroon's* Novel of the *Fruitleſs Precaution.*

Loves Cure; or, *The Martial Maid*, a Comedy, *fol.*

Love's Prilgrimage, a Comedy, *fol.* The Plot from a Novel, call'd, *The Two Damſels*, in a Book Entituled *Exemplary Novels*, and part of the Play taken from *Johnſon's New Inn.*

The Lovers Progreſs, a Tragi-Comedy, *fol.* Plot from a French Romance, call'd *Lyſander* and *Caliſta.*

The Loyal Subject; a Tragi-Comedy, *fol.*

The Mad Lover, a Comedy, *fol.* See the Story of *Mundus* and *Paulina*, in *Joſephus Hiſt. of the Jews*, Book 18. Chap. 4.

The Maid in the Mill, a Comedy; This Play was Reviv'd, and ſometimes Acted at the Dukes Theatre after the Fire of *London.* Plot of the ſerious part from *Gerardo*, a Romance, and the Comical part from *Bandello's Novels.*

The Maid's Tragedy, a Tragedy, *fol.* This Play was often Acted at the King's Theatre ſince the Reſtauration; but ſomewhat in it diſpleaſing King *Charles* the Second, it was for ſome time forbid coming on the Stage, till Mr. *Waller* Reviving it, and wholly altering the laſt Act (which is Printed in his Poems) appeared again publickly.

A Maſque of Grays-Inn and the Inner Temple-Gentlemen, fol. This was preſented at the Marriage of the Princeſs *Elizabeth*, and the Prince *Palatine* of the *Rhyne*, in the Banquetting Houſe of *Whitehall*; written by Mr. *Beaumont* alone.

Monſieur Thomas, a Comedy, *fol.* This has appeared ſince on the Stage, with a new Title, call'd, *Trick for Trick.*

Nice Valour; or, *The Paſſionate mad Man*; a Comedy, *fol.*

The Night Walker; or, *The little Thief*, a Comedy, *fol.* This has been Acted ſince the Reſtauration, by the King's Servants.

The Noble Gentleman; a Comedy, *fol.* This Play has appeared of late years with a new Title, call'd, *The Fool's Preferment*; or, *The Three Dukes of Dunſtable*, Riviv'd by Mr. *Duffey.*

Philaſter;

Philaſter; or, *Love lies a Bleeding*; a Tragi-Comedy, *fol.* A Play often Acted formerly, and ſometimes of late Years, is accounted one of the beſt our Authors have Publiſhed.

The Pilgrim; a Comedy, *fol.* Reviv'd and Acted ſome Years ſince.

The Propheteſs; a Tragi-Comedy, *fol.* This is Reviv'd under the name of the *Propheteſs*; or, *The Hiſtory of Dioclesian*, an Opera, 4*to.* 1690. I know not what reaſon Mr. *Langbain* has to attribute the revival to Mr. *Dryden*, when 'twas Mr. *Betterton*'s. The true Hiſtory you may find in *Nicephorus*, lib. 6. and 7. *Euſebius* lib. 8. *Baronii* An. 204. *&c.*

The Queen of Corinth; a Tragi-Comedy, *fol.*

Rule a Wife, and have a Wife, a Comedy, *fol.* This Play has been ſometimes Acted of late days with good Applauſe.

The Scornful Lady, a Comedy, *fol.* Acted often in theſe days with good Applauſe. This Play is likewiſe Printed in Quarto, 1691.

The Sea Voyage, a Comedy, *fol.* This Play has been Reviv'd by Mr. *Durfey*, with a new Title, call'd, *The Common-wealth of Women*, and in part reſembles *Shakeſpear*'s Tempeſt.

The Spaniſh Curate, a Comedy. Plot from *Gerardo's Hiſt.* of *Don John* p. 202. and from the *Spaniſh Curate* of the ſame Author, *p.* 214.

Thiery and Theodoret, a Tragedy, *fol.* and 4*to.* imperfect in the laſt Act in the folio Edition, but ſupplied in the 4*to.* Plot from the *French Chronicles*, in the Reign of *Clotair* II. See *Fredegarius*, *De Serres*, *Mezeray*, &c.

Two Noble Kinſmen, a Tragi-Comedy, *fol.* Mr. *Shakeſpear* aſſiſted in the writing of this Play.

Valentinian, a Tragedy, *fol.* and 4*to.* This Play, has been Reviv'd and Alter'd by the late Earl of *Rocheſter*, and ſo Acted at the Theatre Royal with great Applauſe. The Quarto Edition, Publiſhed 1685. with a Preface relating to the Author and his Works. Plot from *Amm. Marcellinus. Procopius. Hiſt. Evagrius*, and other Writers of thoſe times.

A Wife for a Month, a Tragi-Comedy, *fol.* See the Story hereof in *Mariana*, and *Louis de Mayerne Turquet*, and the Hiſtory of *Sancho* VIII. King of *Leon.*

The Wild Gooſe Chaſe, a Comedy, *fol.* This Play has been in good repute.

Wit at ſeveral Weapons, a Comedy, *fol.* built on the *Wits*; writ by Sir *William D'avenant.*

Wit without Money, a Comedy, *fol.* This Play was Reviv'd and Acted in *Little Lincolns-Inn-Fields*, immediately after the Theatre in *Drury Lane* was burnt, with a new Prologue by Mr. *Dryden.*

The

The Woman Hater, a Tragi-Comedy, *fol.* Reviv'd by Sir *William D'avenant*, with a * new Prologue writ in Proſe. Mr. *Fletcher* writ this Play without the Aſſiſtance of Mr. *Beaumont*.

The Womans Prize; or, *The Tamer Tam'd*; a Comedy, *fol.* built on the *Taming of the Shrew*, writ by Mr. *Shakeſpear*, and may be taken as a Counter part thereof.

Women Pleas'd; a Comedy, *fol.* See the moſt Comical parts hereof taken from Nov. 6. Day 7. and Day 8. Nov. 8. *&c.* of *Boccace's Novels*.

Mr. *Fletcher* join'd with *Ben. Johnſon* and *Middleton*, in one other Comedy, call'd, *The Widow*, placed under *Johnſon*; and Mr. *Beaumont* has writ a Book of Poems, Elegies, Sonnets, *&c.* laſt Edition, *8vo.* 1653.

John Ford.

A Gentleman of the *Middle Temple*, in the Reign of King *Charles* I. and beſides thoſe Plays he has join'd with *Rowley* and *Decker*, he has writ ſeven entirely alone.

The Broken Heart, a Tragedy, *4to.* 1633. Acted by his Majeſty's Servants, at the private Houſe in *Black Fryers*, and Dedicated to the Lord *Craven*.

Fancies Chaſt and Noble; a Tragi-Comedy, *4to.* 1638. Acted at the *Phœnix* in *Drury-Lane*, by the Queens Majeſties Servants, and Dedicated to the Lord *Macdonel*, Earl of *Antrim* in *Ireland*.

The Ladies Tryal; a Tragi-Comedy, *4to.* 1639. Acted by their Majeſties Servants in *Drury Lane*, and Dedicated to *John Wyrley*, Eſq; and Mrs. *Mary Wyrley* his Wife.

Lovers Melancholy; a Tragi-Comedy, *4to.* 1629. Acted at the private Houſe in *Black Fryers*, and publickly at the *Globe* by the King's Servants, and Dedicated to ſeveral of his Friends of *Grays-Inn* in particular, and to the whole Society in general.

Loves Sacrifice; a Tragedy, *4to.* 1633. Acted by the Queens Servants at the *Phœnix* in *Drury Lane*, and Dedicated to *John Ford* of *Grays-Inn*, Eſq.

Perkin Warbeck; an Hiſtorical Play, *4to.* 1634. Acted by the Queens Servants in *Drury Lane*, and Dedicated to the Right Honourable *William*, Earl of *New Caſtle*. For the truth of the Story ſee *Gainsford's Hiſt. of Perkin Warbeck*, *4to.* and our *Engliſh Chronicles* in the Reign of *Henry* VII.

'Tis Pity ſhe's a Whore; a Tragedy, *4to.* 1633. Acted by the Queens Majeſties Servants at the *Phœnix* in *Drury Lane*, and Dedi-

* *Sir* William D'avenant's *Works*, *fol.* p. 249.

cated

cated to the truly Noble *John*, Earl of *Peterborough*, Lord *Mordant*, Baron of *Turney*.

The Suns Darling; a Mask, 4*to*. 1657. Preſented by their Majeſties Servants at the *Cock-pit* in *Drury Lane*, and Dedicated to the Right Honourable the Earl of *Southampton*. This Play was not wholly written by this Author, but *Decker* join'd with him therein.

Thomas Ford.

THIS Author liv'd in the Reign of King *Charles* I. and has writ one Play, call'd,

Loves Labyrinth; or, *The Royal Shepherdeſs*, a Tragi-Comedy, 8*vo*. 1660. Part of it taken from *Gomerſal's Tragedy of Sforza*, Duke of *Millain*, and is bound up with his other Works in 8*vo*. 1661.

John Fountain.

A *Devonſhire* Gentleman who liv'd in the Reign of K. *Charles* II. and writ one Play, call'd,

The Reward of Virtue; a Comedy, 4*to*. 1661. never Acted whilſt the Author liv'd, but after his Death Mr. *Shadwell* Reviv'd and Alter'd it; and then under another Title, (*viz*.) *The Royal Shepherdeſs*, it was Acted with Applauſe.

Abraham Fraunce.

THIS Poet liv'd in the Reign of Queen *Elizabeth*; in a Book writ by him, call'd, *The Counteſs of Pembroke's Ivy-Church*, is one Dramatick Paſtoral, entituled.

Amintas Paſtoral; 4*to*. 1591. writ in Hexameters, and is a Tranſlation of *Taſſo's*.

Sir *Ralph Freeman.*

THis Gentleman after the Martyrdom of K. *Charles* I. writ one Play, call'd,

Imperiale; a Tragedy, 4*to*. 1655. and Dedicated to *John Morris*, Eſq; For the Plot conſult *Pontanus*, *Budæus's Treaſury of Ancient and Modern Times*, *Beard's Theatre of God's Judgments*, part 2. page 45. *Wanley's Hiſtory of Man*, Book 4. Chapt. 2. *Goulart Hiſt.*

Hiſt. Admirables de Notre temps, Tom. 1. p. 362. and *Bandello's Novels.*

Ulpian Fulwell.

AN Author in Queen *Elizabeth's* Reign, who writ in Rhime one Play, call'd,

Like will to like quoth the Devil to the Collier; an Interlude 4*to.* 1587. This ancient piece was ſo contriv'd, that it might be Acted by five Perſons; ſhews what Puniſhments overtake the Licentious, and what Rewards the Virtuous receive; its printed in an old black Engliſh Letter.

G

George Gaſcoign, Eſq.

AN ancient Poet who writ in the beginning of Queen *Elizabeth's* Reign, he was of *Grays-Inn*, and has left us four Dramatick pieces, of which in their order.

The Glaſs of Government; a Tragi-Comedy, 4*to.* 1575. This Play was alſo printed in an old black Letter, like that of *Fulwell's*, and ſhews the Puniſhments for Vice, and the Rewards for Virtue.

Jocaſta; a Tragedy, 4*to.* 1556. Tranſlated from the Greek of *Euripides* by this Author, and one Mr. *Kinwelmerſh* of *Grays-Inn*, where it was preſented.

Suppoſes; a Comedy, 4*to.* 1566. preſented alſo at *Grays-Inn*, Enliſhed from the famous Italian *Orioſto.* This and the former, are two of the Antients Plays in our Engliſh Tongue.

Pleaſure at Kenelworth-Caſtle; a Maſque, but what year when Printed I cannot tell. This Play was play'd before the Queen for her Entertainment there.

The Author has Publiſh'd divers Poems with his Plays, printed 4*to.* 1587.

Henry

Henry Glapthorn.

I Know no more of this Author, than that he writ five Plays in the time of K. *Charles* I. which follow;

Albertus Wallenſtein; a Tragedy, 1640. Acted at the *Globe* on the Bank ſide by his Majeſty's Servants. See the German Writers of *Ferdinand* the 2*d's* Reign. *Spondanus's Continuation* of *Baronius*, &c.

Argalus and Parthenia, a Tragi-Comedy, 4*to.* 1639. This Play was preſented before the King and Queen at Court; and afterwards Acted at the private Houſe in *Drury Lane* by their Majeſties Servants. Plot from Sir *Philip Sidney's Arcadia*, fol.

The Hollander; a Comedy, 4*to.* 1640. Acted at the *Cock-Pit* in *Drury Lane*, as alſo at Court before their Majeſties.

The Ladies Priviledge; a Comedy, 4*to.* 1640. Acted both at Court before their Majeſties, and at the *Cock-Pit* in *Drury Lane*, by their Majeſties Servants.

Wit in a Conſtable; a Comedy, 4*to.* 1640. Acted at the *Cock-Pit* in *Drury Lane*, by their Majeſties Servants.

He alſo Publiſhed a Poem call'd *Whitehall*, which are Printed in Quarto 1639.

Tho. Goff.

HE was born about the year 1592. began his Studies at *Weſtminſter-School*, finiſh'd them at *Chriſt-Church*, *Oxon*, whether he remov'd at Eighteen. He went out Batchelor of Divinity, and had the Living of *Eaſt-Clandon* in *Surrey*, and a *Xantippe* to his Wife, whoſe Tongue, *&c.* he could not bear ſo indifferently as ſometimes, but as my Author obſerves, let it ſhorten his Days. He was Buried in the ſaid Pariſh-Church, 1627. and has written divers Poetical Pieces: His Plays five in Number, follow:

The Careleſs Shepherdeſs, a Paſtoral, 4*to.* 1656. Acted at *Salisbury-Court*, before their Majeſties the King and Queen with good Applauſe. To which Play is added an Alphabetical Catalogue of all Plays till that time publiſhed in Engliſh, but very Erronious.

The Couragious Turk; or, *Amurath the Firſt*; a Tragedy, 8*vo.* 1656. Acted by the Students of *Chriſt-Church* in *Oxon.* For the Plot, ſee *Leunclavius*, *Chalcocondylas*, *Knolles*, &c. in the Reign of *Amurath.*

Oreſtes his Tragedy, 8*vo.* 1656. Acted alſo by the Students of *Chriſt-Church* in *Oxon.* Plot from *Euripides's Oreſtes*; or, *Sophocles's Electra.*

Raging

Raging Turk; or, *Bajazet the Second*; a Tragedy, 8*vo.* 1656. which was likewiſe Acted by the Students of *Chriſt-Church*, *Oxon.* For the Plot conſult the ſame Turkiſh Hiſtories before mentioned.

Solimus Emperor of the Turks, a Tragedy, 4*to.* 1638. For the Plot conſult alſo the Turkiſh Hiſtorians, as *Paul. Jovius*, *Mezeray*, &c. in the Reign of *Solimus* the Firſt.

Three of theſe five Plays mentioned to be Acted at *Oxon*, are Printed together in one Volume 8*vo.*

Robert Gomerſal.

THis Author, like the laſt, a Divine, born 1602. at *London*, at Fourteen was entred at *Chriſt-Church* in *Oxon*, and choſen Student of that Royal Foundation, paſt through his ſeveral Degrees to Batchelor of Divinity, and dy'd 1646. He writ one Play by the Name of,

Lodovick Sforza, Duke of Millain, a Tragedy, 8*vo.* 1632. For the Story ſee *Guiccardine*, lib. 1, 2. *&c. Mezeray* and *Philip de Comines* in the Reign of *Ch.* VIII. This Author has writ ſeveral Poems, ſome of them Divine, which are Printed with this Play in 8*vo.* Alſo ſome Sermons Printed 4*to.* 1663.

Robert Gould.

A Gentleman now living, formerly a Domeſtick of the Right Honourable *Charles*, Earl of *Dorſet* and *Middleſex*; and ſince teaches School in the Country. He has given us One Play, called,

The Rival Siſters, or the *Violence of Love*, a Tragedy, Acted at the Theatre Royal, by his Majeſty's Servants 4*to.* 1696. and Dedicated to the Right Honourable, *James*, Earl of *Abingdon*, *&c.* This Play was well received, tho' delay'd for ſome time the Acting, as the Author complains in his Epiſtle. The Plot is almoſt entirely taken out of *Shirly*'s *Maids Revenge*, tho' he has left out the Characters of Signior *Sharkino*, a ſharking Doctor, and his Man *Scarabeo*; the Story is taken originally out of *Reynolds*'s *God's Revenge againſt Murder*, Book 2. Hiſt. 7.

Francis Gouldſmith, Eſq;

I Can only ſay, this Author liv'd in *Charles* the Firſt's time, and writ a Play, called,

Sophompaneos, or the *Hiſtory of Joſeph*, a Tragedy, 4*to.* 1640. with Annotations, this Divine Dramma was writ in Latin by *Hugo*

Grotius, translated by our Author in Heroick Verse. For the Plot, see the 44th, and 45th Chapter of *Genesis*, *Philo*, in the Life of *Josephus*, *Justin*, Book 36. *Eusebius*'s *Preparation to the Gospel*, &c.

George Granville, Esq;

THIS Gentleman is of the Noble Family of the Right Honourable the Earl of *Bath*, and his Nephew: A Person of uncommon Qualifications, and one that gives as much Honour to the Name he bears, as he has receiv'd from it; whose Wit, Personal Bravery, and Sweetness of Temper, have made him the Delight of all that know him. The great Mr. *Waller* has expressed his Esteem of him, in a Copy of Verses in return of some made to him by Mr. *Granville*. He has already given the World Two Plays.

Heroick Love, a Tragedy, Acted at the Theatre in *Little Lincolns-Inn-Fields*. This Play is one of the best of our Modern Tragedies, and writ after the manner of the Ancients, which is much more natural and easie than that of our Modern Dramatists. The Plot is built on the First Book of *Homer*, *&c.*

The She-Gallants, a Comedy, Acted at the Theatre Royal in *Little Lincolns-Inn-Fields*, 1696. 4*to.*

This Play has, next the *Plain Dealer*, more just and substantial Reflections and Satyrical Observations, than any of our English Comedies; the Dialogue is not only easy, but nervous; and indeed he makes his Persons speak more Wit than the Stage is generally us'd to, which arm'd a Faction against it, tho' ev'n that was not sufficient totally to suppress its Success, for it was very often Acted to the Satisfaction of most that saw it with impartiality, and would be contented to be pleas'd. The Episode of the Four Sisters is taken out of the French Marquis, in the Romance of *Ibraim*.

Alexander Green.

HE liv'd in the Reign of King *Charles* the Second, and writ a Play, called,

The Polititian Cheated, a Comedy, 4*to.* 1663. This Play I do not find to be ever Acted.

Robert Green.

THIS Poet liv'd and writ One Play and part of another in Queen *Elizabeth's* Reign, was Master of Arts in *Cambridge*, and has Published some other Pieces.

The

The Honourable Hiſtory of Fryar Bacon, and Fryar Bungy, a Comedy, 4*to*. For the Plot conſult *Plot*'s *Hiſt.* of *Oxonſhire*, and *Wood Antiquit. Oxon. &c.*

Looking-Glaſs for London and England. For this ſee the Account of Dr. *Lodge*, with whom he joined in this Divine Drama. This Author has writ divers other Pieces, moſt of them Printed in an old Black Letter.

H.

William Habington, Eſq;

OUR Poet in the midſt of the late Civil Wars, devoted himſelf to the Muſes, and among their Productions is a Play, called,

The Queen of Arragon, a Tragi-Comedy, *Fol.* 1640. Acted both at Court and the *Black-Fryars*. He has a Book of Poems, called, *Caſtara*, 8*vo*. 1640. alſo the Hiſtory or Chronicle of *Edward* the Fourth, *Fol.* 1640.

Joſeph Harris.

A Player yet living, and Brother to the Famous Organiſt of the City of *London*; he has been more than once aiming at Authority, by the Help of his Friends; he has Publiſh'd Two Plays under his Name, called,

The Miſtakes, or the *Falſe Report*, a Comedy, 4*to*. 169 . which Play, as I am inform'd, was originally compos'd by another, and put into his Hands, and ſo he made ſhift, by altering it, to ſpoil it.

The City-Bride, or the *Merry Cuckold*, a Comedy, Acted at the new Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants; 4*to*. 1696. and dedicated to the Honourable Sir *John Walter*, Bar. This Play miſcarried, tho' borrowed from *John Webſter*'s *Cure for a Cuckold*, whole Scenes being the ſame, but ſpoil'd by the Tranſpoſer; for which he wou'd ſeem to make amends, by the Performances of the Muſicians, and ſo far he is in the Right.

Peter Hauſted.

HE was born at *Oundle*, in *Northamptonſhire*, proceeded to Maſter of Arts, in *Queens-College*, *Cambridge*, in the Reign of *Charles*

the First; he was impatient of Censure, as well as his admired *Ben.* and writ a Play, called.

The Rival Friends, a Comedy, 4*to.* 1632. Acted before the King and Queen at *Cambridge*. The Scene betwixt *Love-all* and *Hamer-shin*, *Act* 3. *Scene* 7. from that betwixt *True-wit*, *Daw*, and *La-Fool*, in *Ben's Silent Woman*.

Joseph Haynes.

THIS Person is mentioned here, for the sake of an abominable Play that is mentioned under his Name, but he is not the Author of it, called,

A Fatal Mistake, or the *Plot spoil'd*, Printed 4*to.* 1696. but never Acted.

Richard Head.

THIS Author, born in *Ireland* of English Parents, his Father was a Minister, and murdered in the Massacree 1641. He had a little smattering of the University of *Oxon*, but was soon removed to a *Book-seller* in St. *Paul's* Church-Yard, *London*. He writ one Play, call'd,

Hic & Ubique, or the *Humours of Dublin*, a Comedy, 4*to.* 1663. Dedicated to *Charles*, Duke of *Monmouth*. He writ the First, and most of the Third Parts of the *English Rogue*, *The Art of Wheedling*, 8*vo.* *The Complaisant Companion*, 12*mo.* *Venus's Cabinet unlock'd*, 12*mo.* with several other small Treatises.

William Hemmings.

AN Author, of whom I can only say, That he liv'd in the Reign of *Charles* the First, was Master of Arts of *Oxford*, and he writ Two Plays, *viz.*

Fatal Contract, a Tragedy, 4*to.* 1653. Acted by her Majesty's Servants, and Dedicated to the Right Honourable, *James*, Earl of *Northampton*, and to *Isabella*, his Vertuous Countess. Since the Restauration of King *Charles* the Second, it has been twice reviv'd, first under the Title of *Love and Revenge*, with little Alterations; and about Ten Years ago, under the Title of the *Eunuch*. For the Plot, consult *Gregorie de Tours*, *lib.* 4, 5, *&c.* *Aimion*, *Valois*, *De Serres*, *Mezeray*, *&c.* in the Reigns of *Chilperic* the First, and *Clotair* the Second.

Jews

Jews Tragedy, a Tragedy, Printed 4*to.* 1662. For the Plot, conſult *Joſephus*'s Hiſtory of the *Jews*, *Book* 6, and 7. where you may find the fatal Overthrow by *Veſpaſian* and *Titus* his Son, agreeable to that famous Hiſtory by *Joſephus*, Printed 4*to.* 1662.

Jaſper Heywood.

SON of *John Heywood*, firſt of *Merton*, and then of *All-Souls-College*, *Oxon*, which he left for St. *Omers*, where he prov'd a zealous Biggotted *Jeſuit*, and the firſt that ſeminary ſent for *England*: ſome ſay he was (*a*) Hanged; others, That he was, with Seventy more, of that and other Orders, taken the Year 1585. and (*b*) ſent away beyond Sea. While he was of *Oxford*, he tranſlated Three of *Seneca*'s Plays, (*viz.*)

Hercules Furens, a Tragedy, 4*to.* Compare this with a Tragedy of *Euripides*, bearing the ſame Title.

Thyeſtes, a Tragedy 4*to.* which our Author tranſlated, whilſt he was of *All-Souls*, in *Oxon*; he has added a Scene at the End of the Fifth Act.

Troas, a Tragedy, 4*to.* *Farnaby* ſtiles this, a Divine Tragedy, and highly commends it; *Dan. Heinſius* alſo commends and prefers it before the *Troades* of *Euripides*.

Theſe Three Tragedies, tranſlated by our Author from *Seneca*, are printed together in a Black Letter, 4*to.* 1581.

John Heywood.

FATHER of the foregoing Poet, and liv'd in the Reigns of *Edward* the Sixth, and Queeen *Mary* the Firſt, at *North-Mims*, in *Hertfordſhire*, was Sir *Tho. More*'s Neighbour, and in Favour with Queen *Mary*; after whoſe Death, flying for Religion, he died at *Mechlem*, 1556. was one of our firſt Dramatick Writers; and, tho' a Papiſt, ſevere on their Regular Clergy, as they call 'em.

Four P's, an Interlude, 4*to.*

A Play between *John* the Husband and *Tib* his Wife.

A Play between the Pardoner, the Fryar, the Curate and Neighbour *Prat*.

A Play of Gentleneſs and Nobility, Two Parts.

A Play of Love.

A Play of the Weather, ſtyl'd, *A new and very merry Interlude of all manner of Weathers*, *Fol.* 1533.

(*a*) *Fuller's Worthies*, p. 222. (*b*) *Baker's Chron. Reign of Queen Eliz.* p. 364.

Theſe being ſome of the firſt Plays appeared in our Engliſh Language, nothing in Commendation will be expected of them. This Author writ Two or Three Books of *Epigrams*, Publiſh'd in 4*to*. alſo a Book called *Monumenta Literaria*.

Thomas Heywood.

THIS Author was both Actor and Poet, liv'd in the Reign of Queen *Elizabeth*, and King *James* I. He writ, or had aſſiſted in compoſing Two Hundred and Twenty Plays, of which there are but Twenty Five remain entire. (*a*) Mr. *Langbain* ſets up for a Vindication of this Author, in the ſame Book that he condemns Mr. *Dryden*, which indeed is enough to render his Judgment very much ſuſpected, and that the Variety of Plays he had read, either corrupted his Taſte, or elſe that he never had any.

The Golden Age, or *The Lives of Jupiter and Saturn*, &c. 4*to*. 1611. Acted at the *Red Bull*, by the Queen's Majeſty's Servants. See *Galtruchius*'s *Poetical Hiſt. Roſ*'s *Miſtagogus Poeticus*, *Hollyoak*, *Littleton*, and other *Dictionaries*.

The Silver Age, a Hiſtory, 4*to*. 1613. See *Plautus*, *Ovid*'s *Metamorph. lib.* 3. and other *Poetical Hiſt.*

Brazen Age, a Hiſtory, 4*to*. 1613. See *Ovid*'s *Metamorph. lib.* 4, 7, 8, and 9.

Iron Age, Part I. a Hiſtory, 4*to*. 1632. For the Plot, &c. ſee *Virgil*, *Homer*, *Lucian*, *Ovid*, &c.

Iron Age, Part II. 4*to*. 1632. For the Plot, conſult the ſame Authors before mentioned.

A Challenge for Beauty, a Tragi-Comedy, 4*to*. 1636. Acted at the *Black-Fryars*, and at the *Globe* on the Bank Side, by his Majeſty's Servants.

The Dutcheſs of Suffolk, her Life, a Hiſtory, 4*to* 1631. Acted then with good Applauſe. For the Plot, ſee *Fox*'s *Martyrology*, *An. Dom.* 1558. and *Clark*'s *Martyrology*, *pag.* 521.

Edward the Fourth, Two Parts, a Hiſtory, 4*to*. 16 . See the Story hereof, in the Chronicles of *Hollingſhead*, *Speed*, *Du Cheſne*, &c.

The Engliſh Traveller, a Tragi-Comidy, 4*to*. 1633. Acted at the *Cock-Pit* in *Drury-Lane*, by her Majeſty's Servants. Both Plot and Language of *Lyonel* and *Reignald*, ſtollen from *Plautus*'s *Moſtellaria*. See the Story of *Wincote*, *Geraldine*, and *Dalavil*, in the *Hiſtory of Women*, by this Author, where he affirms the ſaid Stories at large to be true.

(*a*) Langbain's *Account of the Dram. Poets*, p. 258.

Fair

Fair Maid of the Exchange, a Comedy, 4*to.* 1637. wherein are related the pleaſant Paſſages, and merry Humours of the Cripple of *Fanchurch*. Mr. *Kirkman*, and others, reckon this Play to our Author; but Mr. *Langbain* makes a Queſtion thereof, ſince his Name is not prefixt; nor, ſays he, the Stile and Oeconomy does not reſemble the reſt of his Labours.

Fair Maid of the Weſt, or, *A Girl worth Gold*, a Tragi-Comedy, Part I. 4*to.* 1631. Acted before the King and Queen, by her Majeſty's Servants.

Fair Maid of the Weſt, or, *A Girl worth Gold*, Part II. 4*to.* 1631. Acted likewiſe before the King and Queen, by her Majeſty's Servants. Both theſe Plays had, in thoſe Times, good Repute; and afterwards ſerv'd for the Subject of a Romance, called, *The Engliſh Lover*, writ by *John Dancer*, one of our foregoing Authors.

Fortune by Land and Sea, a Tragi-Comedy, 4*to.* 1655. Acted by the Queen's Majeſty's Servants, with good Applauſe. Our Author was join'd, in compoſing this Play, by *William Rowley*, hereafter mentioned.

Four London Prentices, with the Conqueſts of Jeruſalem, Hiſtory, 4*to.* 1635. Acted at the *Red Bull*, by the Queen's Servants. Founded on *Godfrey* of *Bulloign*. See *Taſſo*, *Fuller's Hiſt. of the Holy War*, and Dr. *Nalſon's Hiſtory of the Craſaide*.

If you know not me, you know no body, or, *The Troubles of Queen Elizabeth*, in Two Parts, 4*to.* 1623. Plot from *Cambden's Hiſtory of Queen Elizabeth*, alſo *Speed*, and other our Engliſh Chronicles in her Reign.

The Lancaſhire Witches, 4*to. London*, 16 . See this Story in Verſe, in a large Volume of the ſame Author, called, *The Hierarchy of Angels*, *Fol. lib.* 8.

Love's Miſtriſs, or, *The Queen's Mask*, 4*to.* 1640. Acted before their Majeſties, and divers Ambaſſadors, at the *Phenix* in *Drury-Lane*. Plot from *Apuleius's Golden Aſs*. 4*to.*

Maiden-head, well loſt, A Comedy, 4*to.* 1634. Acted by her Majeſty's Servants in *Drury-Lane*, with good Applauſe.

Rape of Lucrece, a Tragedy, 4*to.* 1638. Acted at the *Red Bull*, Plot from *Tit. Livius*, *dec.* 1. *cap.* 58, *&c.*

Robert, Earl of Huntingdon's Down-fall, a Hiſtory, 4*to.* 1601. Acted by the Earl of *Nottingham*, Lord High Admiral of *England's* Servants. Plot from *Stow*, *Speed*, and *Baker's Chronicles*, in the Life of King *Richard* the Firſt; *Fuller's Worthies* in the Account of *Nottinghamſhire*.

Robert, Earl of Huntingdon's Death, a Tragedy, 4*to.* 1601. This Earl was uſually called, *Robin Hood*, of merry *Sherwood*, Plot from the aforeſaid Engliſh Chronicles.

Langbain's *Account of Dramatick Poets*. p. 263.

Royal King, and Loyal Subject, a Tragi-Comedy, 4*to.* 1627. Acted by the Queen's Servants, with good Applauſe. Compare this with the *Loyal Subject*, writ by *Beaumont* and *Fletcher*.

Wiſe Woman of Hogsden, a Comedy, 4*to.* 1638. often times Acted with good Applauſe.

Woman Kill'd with Kindneſs, a Comedy. 4*to.* 1617. Acted by the Queen's Servants, with good Applauſe.

Our Author has Publiſhed ſeveral other Pieces, in Verſe and Proſe, as *The Hierarchy of Angels*, *Fol. The Life and Troubles of Queen Elizabeth*, 8*vo. The Lives of Nine Women Worthies*, 4*to. The General Hiſtory of Women*, 8*vo. An Apology for Actors*, 4*to.* and *Pleaſant Dialogues and Drama's* 8*vo.*

Henry Higden, Eſq;

I Know not whether this Gentleman be yet living or not; but he was a Barriſter of the Honourable Society of the *Middle Temple:* A Perſon known to all the converſable part of the Town, for his Pleaſant and Facetious Company; and allow'd to be a Man of Wit, tho' it were to be wiſh'd he had not Publiſh'd his Play of

The wary Widdow, or, *Sir Noiſy Parrat*, a Comedy, 4*to.* Acted at the Theatre Royal, by their Majeſties Servants, 1693. and Dedicated to the Right Honoureble, *Charles*, Earl of *Dorſet* and *Middleſex*, *&c.* The ill Succeſs of this Play, the Author gives us in the Preface, which complains of the ungenerous Uſage the Beargarden Criticks gave it with Catcalls, *&c.* which, how ſhort ſoever it may be of what might be expected from ſo celebrated a Wit, as Mr. *Higden* was eſteemed, it could never deſerve; ſince Sir *Charles Sidley* could think it worthy a Prologue of his making. 'Tis uſher'd into the World by Five Copies of Engliſh Verſe, and One of Latin.

Barton Holyday.

HE was born in the Reign of Queen *Elizabeth*, in *All-Saints* Pariſh in *Oxon*; his Couſin, Dr. *Ravis*, early entred, and choſe him Student of *Chriſt-Church*; after his Degrees of Batchelor and Maſter of Arts, was made Archdeacon of *Oxonſhire*, died 1661. at *Eiſly*, near *Oxon*, and was buried at *Chriſt-Church* in *Oxon.* He writ One Play, under the Title of

TEXNOГAMIA, or, *The Marriage of the Arts*, a Comedy, 4*to.* 1630. Acted by the Students of *Chriſt-Church*, aforeſaid, at *Shrovetide.* This Play was then in good Eſteem. He hath written divers Pieces, as his Tranſlation of the Satyrs of *Juvenal* and *Perſeus*, with

with Notes and Sculptures, *Fol.* A Verſion of the Odes of *Horrace*; divers Sermons, 4*to.* and Two Tracts in Latin.

Charles Hool.

THIS Gentleman liv'd in the Reigns of the Two *Charles's*, being born at *Wakefield*, in *York-ſhire*, was entred at *Lincoln-College* in *Oxon*, at Eighteen, and afterwards taking his Maſter's Degree, he taught School at theſe ſeveral Places (*viz.*) *Rotheram* in *York-ſhire*, *Red-Croſs-Street*, and *Arundel-Buildings*, in *London*. And, after the King's Reſtauration, in *Wales*, he tranſlated

Terrence's Comedies, in all, Six, 8*vo.* 1676. Printed in Engliſh and Latin, for the uſe of Young Schollars, in many Places Caſtrated.

He hath tranſlated divers other things, as *Æſop's Fables*, *Corderius*, *Cato*, *Comenii Orbis Pictus*, *&c.* He has alſo Publiſh'd a Grammar, an Explanation of the Accidence, and a Greek Teſtament with Themes in the Margin, *&c.*

Charles Hopkins.

A Young Gentleman that is now living, his Father was that eminently Learned and Pious Divine, *Ezekiel Hopkins*, Biſhop of *London-Derry*, in the Kingdom of *Ireland*. Our Poet was born in *Devonſhire*, but carried, when a Child, to his Father's See; and when he had paſt his Childhood under ſo good a Father, he removed firſt to *Dublin-College*, and thence to *Cambridge*; whence he went to the Wars of *Ireland*, and having there exerted his early Valour, in ſo Glorious a Cauſe as that of his Country, Religion, and Liberty, he returned to *England*, and made *London* his Aboad; where he fell into the Acquaintance of Gentlemen of the beſt Wit, and Parts, whoſe Age and Genius were moſt agreeable to his own. He is one of thoſe who is, beyond Controverſy, born a Poet, which he has ſhown in all the Pieces he has already Publiſh'd; the Sweetneſs of his Numbers, and Eaſineſs of his Thoughts, in the ſeveral Copies of Verſes he has Publiſh'd, particularly his Tranſlations out of *Ovid*, Printed for Mr. *Tonſon*, ſhew him born to tranſlate that Author; for, if that Opinion of *Pythagoras* were true, we ſhould conclude, the Soul of the tender *Naſo*, were tranſmigrated into Mr. *Hopkins*: All the other Tranſlators of that Poet, have loſt his Genius, his Verſification and Softneſs. But the Occaſion of his being mentioned here is, his having Publiſh'd Two Plays, with different Succeſs.

Boadicea,

Boadicea, Queen of Britain, a Tragedy, Acted at the Theatre in *Lincolns-Inn-Fields*, 1697. 4*to.* and Dedicated, in Verſe, to Mr. *Congreve*. This Play met with great Applauſe, pleaſing both the Ladies and Gentlemen; and indeed, beſides the peculiar Sweetneſs of his Numbers, for it is written in Heroick Verſe, he has in this Play touch'd the Paſſions, and the Firſt Scene of the Fourth Act, betwixt *Caſſibellan* and *Camilla*, where ſhe diſcovers her Rape, is moſt Maſterly perform'd. The Story is the ſame with *Bonduca*, ſhe being ſometimes called, *Boadicea*, and ſometimes *Bonduca*. You may read of her in the Fourteenth Book of *Tacitus*'s *Annals*, the Second Book of *Milton*'s *Hiſtory of England*, the Seventh Page of *Ubaldino de cita delle donne illuſtri del Regno d' Ingelterra & Scotia*, and Mr. *Tyrrell*'s *Hiſtory of England*, lately Publiſh'd, *Vol.* 1.

Pyrrhus, King of Epirus, a Tragedy, Acted at the new Theatre, in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1695. 4*to.* and Dedicated to his illuſtrious Highneſs, the Duke of *Glouceſter*. This was our Author's Firſt Play, in which there is a great deal that ſhews him a Poet, but not enough, it ſeems, to gain it that Succeſs which he deſired: He was very Young when it was writ, and therefore may be well excus'd for wanting that Correctneſs, which a more Mature Author, perhaps, wou'd have obſerv'd. The Hiſtory of *Pyrrhus* is to be found in *Livy*, *Book* *Plutarch*, in the Life of that King, *Lucius Florus*, *&c.*

Edward Howard, Eſq;

BRother to the Right Honourable, Sir *Robert Howard*, and of the Noble Family of *Berk-ſhire*, 'tis to be wiſh'd, that his Friends cou'd either have prevail'd with him to have Publiſh'd none of his Poetry, or have been leſs ſevere upon him, he has Four Plays in Print, *viz.*

Man of New-Market, a Comedy, 4*to.* 1678. Acted at the Theatre Royal, but with little Applauſe.

Six Days Adventure, a Comedy, 4*to.* 1671. Acted at the Duke of *York*'s Theatre, in *Dorſet-Garden*. This Play met with no good Succeſs.

The Uſurper, a Tragedy, 4*to.* 1668. Acted at the Theatre Royal, by his Majeſty's Servants.

Woman's Conqueſt, a Tragi-Comedy, 4*to.* 1677. Acted by the Duke of *York*'s Servants, in *Dorſet-Garden*. This Author has written Two Books of Poetry, in 8*vo.* One call'd, *The Britiſh Princeſs*; the other, *Poems and Eſſays*, with a Paraphraſe on *Cicero*'s *Lælius*; Printed 1675.

James

James Howard, Eſq;

A Gentleman of the Noble Family of the *Howards*, that has Two Plays in Print, under the Titles of

All Miſtaken, or, *The Mad Couple*, a Comedy, 4*to.* 1672. Acted at the Theatre Royal, by his Majeſty's Servants.

Engliſh Monſieur, a Comedy, 4*to.* 1674. Acted at the Theatre Royal, by his Majeſty's Servants. Theſe Two Plays met with ſomewhat better Succeſs than thoſe of the beforegoing Author.

Sir *Robert Howard.*

THIS Honourable Perſon is Brother to the above mentioned Mr. *Edward Howard*, and to the Earl of *Berks*, who has long ſince quitted the barren Fields of Poetry, for the more advantagious Poſt of the State, in which he has, for many Years, made a conſiderable Figure, being Auditor of the Exchequer, *&c.* I have not the Honour to ſay much of my own Knowledge of him, but I am told, that it is no ſmall Part of his Character, to be a Patron and Encourager of Learning; which is a peculiar Merit, in an Age when the ſelfiſh Vices of the trading Part of the Nation, are got into the firſt Ranks of Men, who will not be ſo expenſive, to keep a Creature meerly for its Wit, as Mr. *Prior* ſays of one. He has writ theſe Six following Plays, *viz.*

The Blind Lady, a Comedy, 8*vo.* This is uſually bound with divers other Poems of his, and are Re-printed, or at leaſt, a new Title Printed, 1696.

The Committee, a Comedy, *Fol.* 1665. This is eſteemed an excellent Play, and often times Acted in theſe Times.

The Great Favourite, or, *The Duke of Lerma*, a Tragi-Comedy, 4*to.* 1688. Acted at the Theatre Royal, by his Majeſty's Servants. See *Mariana*, *Turquet*, *De Mayern*, *&c.*

The Indian Queen, a Tragedy, *Fol.* 1665. This Play is writ in Heroick Verſe, and formerly Acted with general Applauſe, at the Theatre Royal, but now turn'd into an Opera, and many times of late repreſented at the ſame Theatre, with the like Succeſs.

The Surpriſal, a Tragi-Comedy, *Fol.* 1665. This was formerly Acted at the ſame Theatre, by his Majeſty's Servants.

The Veſtal Virgin, or, *the Roman Ladies*, a Tragedy, *Fol.* Acted alſo at the ſame Place, and by the ſame Actors, but not of late Years. This Play has a double Fifth Act, one ending Tragically, the other Succesfully. Four of his above Plays, are Printed together *Fol.*

James

James Howel, Eſq;

A Gentleman born at *Abermarlis*, in *Caermarthenſhire*, in *South-Wales*, 1594. the Seat now of a worthy Gentleman of the Noble Name and Family of *Cornwallis*, he was at Sixteen ſent from *Hereford-School*, to *Jeſus-College*, *Oxon.* In the Year 1618. he was ſent beyond Sea, by Sir *Robert Manſel*; he travelled the *Low Countries* from *Italy*, *&c.* was employed by King *James*, in Negotiations in *Spain*; was Secretary to the Lord *Scroop*, when he was Preſident of the North, *&c.* He writ and tranſlated Nine and Forty Books: He died about the Beginning of *November*, 1666. and lies buried on the North Side of the *Temple-Church*, with this Inſcription over him on the Wall; *Jacobus Howel*, *Cambro Britannus*, *Regius Hiſtoriographus*, *in Anglia primus*; *qui poſt varias peregrinationes*, *tandem Naturæ Curſum peregit*, *Satur Annorum*, *& famæ Domi*, *foriſq*; *huc uſq*; *erraticus*, *hic fixus*, 1666. He writ One Play, called,

The Nuptials of Peleus and Thetis, a Maſque and Comedy, 4*to.* 1654. Acted at *Paris*, by the French King, Duke of *York*, Duke of *Anjou*, *Henrietta Maria*, Princeſs of *Conti*, with others of the Nobility there. The Author tranſlated it from an Italian Comedy. The Plot is taken from *Ovid's Metamorph. Lib.* 11. and *Catulli Argonautica ſive Epithalamium.*

I

Thomas Jevorn.

A Dancing-Maſter and Player, was a Man of uncommon Activity, liv'd in the Time of *Charles* and *James* the Second, writ one Play, intituled,

The Devil of a Wife, or, *The Comical Transformation*; a Farce, 4*to.* 1686. Acted by their Majeſties Servants, at the Queens Theatre *Dorſet-Garden.* Taken from the Story of *Mopſa* in Sir *Philip Sidney's Arcadia.*

Thomas

Thomas Ingeland.

HE was of *Cambridge*, in Queen *Elizabeth's* Reign, writ a Play, intituled,

The Diſobedient Child, 4*to.* which he calls, *A Pretty Merry Interlude.* 'Tis Printed in an old Black Letter, ſo long ſince, that it had not any Date of the Year.

Benjamin Johnſon.

W*Eſtminſter* gave him Birth, and the Firſt Rudiments of his Learning, under *Mr. Cambden*; which St. *John's-College* of *Cambridge*, and *Chriſt-Church* of *Oxon* finiſh'd, where he took his Maſter of Arts Degree; Neceſſity drove him thence, to follow his Father-in-Law's Trade of a *Bricklayer*; working at *Lincolns-Inn*, with a Trowel in his Hand, and *Horace* in his Pocket, he found a Patron that ſet him free from that Slaviſh Employment. He was of an open, free Temper; blunt and haughty to his Antagoniſts and Criticks; a Jovial and Pleaſant Companion; was Poet Laureat to *James* and *Charles* the Firſt. He died in the Sixty Third Year of his Age, *An. Dom.* 1637. and is buried in *Weſtminſter-Abby*, near the Belfry, with only this Epitaph:

O RARE BEN. JOHNSON.

His Dramatick Pieces, about Fifty in Number, follow:

The Alchymiſt, a Comedy, Acted by the King's Majeſty's Servants, firſt, 1610. and afterwards printed, *viz.* 1640. and 1692.

Bartholomew-Fair, a Comedy, *Fol.* 1640. and 1692. Acted firſt at the *Hope*, on the *Bank-ſide*, 1614. by the Lady *Elizabeth's* Servants, and Dedicated to King *James* the Firſt; and Acted with good Applauſe, ſince King *Charles* the Second's Reſtauration.

Cateline his Conſpiracy, a Tragedy, *Fol.* 1640. and 1692. and in 4*to.* 16 . Acted firſt by the King's Majeſty's Servants, 1611. and ſometimes ſince the Reſtauration, with good Applauſe. Is Dedicated to *William*, then Earl of *Pembrock*. Plot from *Saluſt. Hiſt. Plutarch in Vit. Cic.*

Challenge at Tilt, at a Marriage, a Maſque, *Fol.* 1640. and 1692.

Chriſtmas's Maſque, *Fol.* 1640. and 1692. This was firſt Preſented at Court, 1616.

Cloridia,

Cloridia, or, *Rites to Cloris*, a Maſque, *Fol.* 1692. preſented by the Queen's Majeſty, and her Ladies at Court, at *Shrovetide*, 1630. Mr. *Inigo Jones* aſſiſted in the Invention hereof.

Cynthia's Revels, or, *the Fountain of Self-Love*; a Comedy, *Fol.* 1640. and 1692. Acted by the Children of Queen *Elizabeth's* Chappel. 1600.

Devil's an Aſs, a Comedy, *Fol.* 1641. and 1692. Acted by his Majeſty's Servants, 1616. See *Boccace's Novels*, *Day* 3. *Nov.* 5.

Entertainment at King James the Firſt his Coronation. Fol. 1692. This contains only Gratulatory Speeches at the ſaid *Coronation*, with a Comment by the Author to illuſtrate the ſame.

Entertainment of King *James* and Queen *Ann*, at *Theobalds*, *Fol.* 1640. and 1692.

Entertainment of the King of *England*, and the King of *Denmark*, at *Theobalds*, *July* 24. 1606. *Fol.* 1640. and 1692.

Entertainment of the King and Queen on *May-Day*, at Sir *William Cornwallis's* Houſe at *High-gate*, 1604. *Fol.* 1640. and 1692.

Entertainment of the Queen and Prince at *Althrop*; this was the 25th of *June*, 1603. at the Lord *Spencer's* Houſe there, at their coming Firſt into the Kingdom. *Fol.* 1640. and 1692.

Every Man in his Humour, a Comedy, *Fol.* 1640. and 1692. Acted firſt in the Year 1598. by the then Lord *Chamberlain's* Servants, and Dedicated to Mr. *Cambden*, *Clarenceux*. It has been reviv'd and Acted ſince the Reſtauration, with good Applauſe, and a new * Epilogue writ for the ſame, part of it ſpoken by *Ben. Johnſon's* Ghoſt.

Every Man out of his Humour, a Comedy, *Fol.* 1640. and 1692. Acted by the then Lord *Chamberlain's* Servants. This was alſo revived and Acted at the Theatre Royal, 1675. with a new † Prologue and Epilogue, writ by Mr. *Duffet*, and ſpoken by *Joſeph Haynes*.

Fortunate Iſles, a Maſque, *Fol.* 1641. and 1692. deſign'd for the Court on *Twelfth Night*, 1626.

Golden Age Reſtored, a Maſque, *Fol.* 1641. and 1692. This was preſented at Court by the Lords and Gentlemen, the King's Servants 1626.

Hymnæi, or, *The Solemnities of a Maſque and Barriers at a Marriage*, *Fol.* 1692. See the Learned Marginal Notes, for the Illuſtration of the *Greek* and *Roman Cuſtoms*.

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* *Collection of Poems on ſeveral Occaſions*, 8vo. 1673. pag. 29.

† Duffet's *Poems*, 8vo. pag. 72.

Iriſh

Iriſh Maſque at Court *Fol.* 1692. preſented at Court by Gentlemen, the Kings Servants.

King's Entertainment, at *Welbeck*, in *Nottinghamſhire*, *Fol.* 1692. This Entertainment was at the then Earl, ſince Duke of *Newcaſtle*'s Houſe, 1633.

Love freed from Ignorance and Folly, a Maſque, *Fol.* 1692.

Love Reſtored, a Maſque, *Fol.* 1692. preſented at Court by Gentleman the King's Servants.

Love's Triumph thro' Callipolis, a Maſque *Fol.* 1692. perform'd at Court by his late Majeſty King *Charles* the Firſt, with the Lords and Gentlemen aſſiſting, 1630. Mr. *Johnſon* and Mr. *Inigo Jones* join'd in the Invention.

Love's Welcome, an Entertainment for the King and Queen, at the then Earl of *Newcaſtle*'s at *Bolſover*, 1634. and Printed *Fol.* 1692.

Magnetick Lady, or, *Humours Reconciled*, a Comedy, *Fol.* 1640. and 1692. Acted at the *Black Fryars*. This Play occaſioned ſome Difference or Jarring, between Dr. *Gill*, Maſter of *Paul*'s School, and our Author, *Ben.* as appears by a Satyrical Copy of Verſes writ by the former, and as ſharp a Repartee by the latter.

Maſque at the Lord Hadington's Marriage, preſented at Court on *Shrove-Tueſday-Night*, 1608. Printed *Fol.* 1692.

Maſque of Augurs, *Fol.* 1692. This was preſented on *Twelfth-Night*, 1622. with ſeveral Anti-maſques.

Maſque of Owls, at *Kenelworth*, *Fol.* 1692. In this Preſentation there was the Ghoſt of Captain *Cox*, mounted on his Hobby-Horſe.

Maſque of Queens, celebrated from the Houſe of Fame, by the Queen of *Great Britain*, with her Ladies, at *White-Hall*, *Feb.* 2. 1609. *Fol.* 1692. See the Marginal Notes. The Author was aſſiſted by Mr. *Inigo Jones*, in the Invention and Architecture of the Scenes belonging thereto.

Maſque at the Lord Hayes Houſe, *Fol.* 1692. This was preſented by divers Noblemen, for the Entertainment of Monſieur *Le Baron de Tour*, Ambaſſador Extraordinary from the French King. 1617.

Metamorphoſed Gipſies, A Maſque, *Fol.* 1692. preſented to King *James* the Firſt, at *Burleigh on the Hill*, at *Belvoyr*, and at *Windſor-Caſtle*. 1621.

Mercury Vindicated from the Alchymiſts at Court, a Maſque, *Fol.* 1692. preſented by Gentlemen, the King's Servants.

Mortimer's Fall, a Tragedy, *Fol.* 1640. and 1692. This was not quite finiſh'd by the Author, but left imperfect, by reaſon of his Death.

Neptune's Triumph for the Return of Albion, a Maſque, *Fol.* 1692. preſented at Court on *Twelfth-Night*, 1624.

News

News from the New World discovered in the Moon, a Masque, *Fol.* 1692. presented also before King *James* the First, 1620.

Oberon, the Fairy Prince, a Masque of Prince *Henry's*, *Fol.* 1692. The Author has divers Annotations on this Play.

Pan's Anniversary, or, *The Shepherds Holyday*, a Masque, *Fol.* 1692. This was presented at Court before King *James* the First. Mr. *Inigo Jones* assisted our Author in the Decorations.

Pleasure reconciled to Vertue, a Masque, *Fol.* 1692. This was also presented at Court, before King *James* the First, 1619. Hereto were some Additions for the Honour of *Wales*.

Poetaster, or, *His Arraignment*, a Comedy, *Fol.* 1692. Acted by the Children of his Majesty's Chappel, 1601. This Play is adorned with several Translations from the Ancients. See *Ovid's Elegies*, *Lib.* 1. *Eleg.* 15. *Horat. Sat. Lib.* 2. *Sat.* 9. and *Lib.* 2. *Sat.* 1, *&c.*

Queen's Masque of Blackness, *Fol.* 1692. This was Personated at the Court at *White-Hall*, on the *Twelfth-Night*, 1605.

——Her *Masque of Beauty*, *Fol.* 1692. This also was presented at the same Court, at *White-Hall*, on the *Sunday-Night* after the *Twelfth-Night*, 1608.

Sad Shepherd, or, *A Tale of Robin Hood*, a Pastoral, *Fol.* 1692. This Play has but Two intire Acts, finish'd, and a Third left imperfect.

Sejanus's Fall, a Tragedy, *Fol.* 1692. first Acted by the King's Majesties Servants, 1603. Plot from *Tacitus*, *Suetonius*, *Seneca*, *&c.* There is an Edition of this Play *4to.* 1605. by the Author's own Orders, with all the Quotations from whence he borrowed any thing of his Play.

Silent Woman, a Comedy, *fol.* 1692. Acted First by the Children of her Majesty's Revels, 1609. Act I. Scene I. borrowed from *Ovid de Arte Amandi*: Act. II. Scene II. Part* from *Juvenal*, *Sat.* 6. Act II. Scene V. from *Plaut Auricular*, *Act* 3. *Scene* 5, *&c.* This Play has been in good Esteem, and for a farther Commendation you are refer'd to Mr. *Dryden's Examen*.

Speeches at Prince Henry's Barriers, *Fol.* 1692. These are indeed Printed among his Masques, but cannot be accounted one; only reckoned so in former Catalogues.

Staple of News, a Comedy, *Fol.* 1692. Acted by his Majesty's Servants. In this Play Four Gossips appear on the Stage, criticising on the same, during the whole Action.

Tale of a Tub, a Comedy, *Fol.* 1692.

Time vindicated to himself and his Honors, a Masque, *Fol.* 1692. This was presented at Court on *Twelfth-Night*, 1623.

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* Dryden's *Dramatick Essay*, page. 50.

Vision

Vision of Delight, a Masque, *Fol.* 1692. This was also presented at Court in *Christmas*, 1617.

Vulpone, or, *The Fox*, a Comedy, *Fol.* 1692. Acted by the King's Majesty's Servants. This is writ in Imitation of the Comedies of the Ancients.

The before mentioned Plays, and other Poems, *&c.* were formerly printed together in Two Volumes, *Fol.* 1640, and with but Three other Plays which are there omitted, are hereunder mentioned, and may be found in the late Edition, printed 1692.

The Case is Altered, a Comedy, 4*to.* 1609, and *fol.* 1692. This was sundry times Acted by the Children of the *Black Fryars*. See *Plautus's Comed. &c.*

The Widow, a Comedy, 4*to.* 1652. and *fol.* 1692. Acted at the Private House in *Black Fryars*, by his late Majesty's Servants, with good Applause. *Fletcher* and *Middleton* joyn'd with the above Author in this Play, which has been reviv'd since the Restauration, at the King's House, with a new * Prologue and Epilogue.

The New-Inn, or, *The Light Heart*, a Comedy, 8*vo.* 1631. This Play (says our Author's Title) was never Acted, but most negligently play'd, by some of the King's Servants, and more squeamishly beheld, and censured by others, the King's Subjects, 1629. Now at last set at Liberty to the Readers, his Majesty's Servants and Subjects, to be judged.

These last, with all the beforegoing Plays, Masques and Entertainments, with an English Grammar, are now published together in one large Volume, *fol.* 1692.

John Jones.

HE writ, in the Time of King *Charles* the First, One Play, call'd,

Adrasta, or, *The Woman's Spleen and Loves Conquest*, a Tragi-Comedy, 4*to.* 1635. Part of it from *Boccace's Novels, Day* 8. *Nov.* 8.

Thomas Jordan.

A Player and Poet of King *Charles* the First his Reign, who writ and published One Masque and Two Comedies; *viz.*

Fancies Festivals, a Masque, 4*to.* 16 .

Money's an Ass, a Comedy, 4*to.* 1668.

The Walks of Islington and Hogsdon, with the Humours of Woodstreet-Compter; a Comedy, 4*to.* 1657. This Play had good Success, it being Acted Nineteen Days successively.

* *London Drollery*, pag. 11. 12.

William Joyner.

THIS Gentleman was born in *Oxonſhire*, ſometime Fellow of *Magdalen-College*; which, with his Religion, he quitted, till in King *James*'s Time he was again re-placed in the ſame College, with the other Popiſh Fellows; who were all ſoon after diſplaced, by an Apprehenſion of the Revolution. He has one Play in Print, called,

The Roman Empreſs, a Tragedy, 4*to.* 1671. Acted at the Theatre Royal, by his Majeſty's Servants, and dedicated to Sir *Charles Sidley*. For the Plot, conſult *Zoſimi Hiſtor.* * Mr. *Langbain* ſuppoſes this to be the Story of *Conſtantine*, and his Wife and Son, *Criſpus* and *Fauſtina*. The Author has imitated *Oedipus* and *Hippolitus*.

K

Henry Killegrew.

A Perſon of eminent Wit in K. *Charles* the Firſt's Time, he writ a Play at Seventeen Years of Age, call'd firſt,

The Conſpiracy, a Tragedy, 4*to.* 1638. Afterwards alter'd, under the Name of *Pallantus* and *Eudora*, a Tragedy, *Fol.* 1653. This Play was firſt Acted at the *Black Fryars*, with Applauſe, and the firſt Impreſſion Printed without the Author's Conſent, whilſt beyond Sea, which occaſion'd afterwards a new Impreſſion with a new Title. At the firſt Acting of the aforegoing Play, it met with ſome few Cavillers againſt ſome part thereof; but that was ſoon over, when *Ben. Johnſon*, and the Lord Viſcount *Falkland* gave it another Encomium.

Tho. Killegrew,

A Gentleman of a good Family, and a celebrated Wit in the Reigns of the Two K. *Charles's*; he was Page of Honour to the Firſt, and Groom of the Bed-Chamber to the Second: during the King's Exile, he ſaw *France*, *Italy*, and *Spain*; was reſident at

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* Langbain's *Dram. Poets*, pag. 308.

Venice,

Venice 1651. In his Banishment he writ most of these Plays, and died several Years after the Restauration.

Bellamira, her Dream; or, *Love of Shadows*, in Two Parts, a Tragedy, *fol.* written at *Venice*, and the first dedicated to the then Dutchess of *Richmond* and *Lenox*, and the second to her Sister, *Ann Villiers*, then Countess of *Essex*.

Cicilia and Clorinda; or, *Love in Arms*, in Two Parts, a Tragi-Comedy, *fol.* the first writ at *Turin*, the second at *Florence*. The Scene betwixt *Amadeo*, *Ducius*, and *Manlius*, seem copied from *Aglatidas*, *Artabes*, and *Megabises*, in the *Grand Cyrus*, *Part* 1. *Lib.* 3. *Story of Aglatidas and Amestris*.

Claracilla, a Tragi-Comedy, *fol.* written at *Rome*, and dedicated to the Lady *Shannon*.

The Parson's Wedding, a Comedy, *fol.* writ at *Bazil* in *Switzerland*. The chiefest Incidents in this Play, are to be found in former Plays; as the *Antiquary*, *Ram-Alley*, *&c.*

The Pilgrim, a Tragedy, *fol.* writ whilst at *Paris*, and dedicated to the Countess of *Carnarvan*.

The Princess; or, *Love at first Sight*, a Tragi-Comedy, *fol.* writ at *Naples*, and dedicated to the Lady *Lovelace*, his Niece.

The Prisoners, a Tragi-Comedy, *fol.* writ at *London*, and dedicated to the Lady *Compton*, another of his Nieces.

Thomaso; or, *The Wanderer*, in Two Parts, a Comedy, *fol.* The Author has here borrowed, not only a Story from *Fletcher's Captain*, but several things from *Johnson's Fox*.

The above named Plays, belonging to this Author, are all printed in one Volume, *Fol.* 1664.

Sir *William Killegrew*.

A Gentleman lately deceased, being in his Life time Vice-Chamberlain to the Queen *Dowager*, and has writ several Plays; as

Ormasdes, a Tragi-Comedy, *fol.*

Pandora; or, *The Converts*, a Tragi-Comedy, *fol.*

Selindra, a Tragi-Comedy, *fol.*

The Siege of Urbin, a Tragi-Comedy, *fol.*

There's another Play ascrib'd to him, call'd,

The Imperial Tragedy, *fol.* The chief Part of this Play out of Latin, for the Plot see *Marcelinus*, *Cassiodorus*, *Cedrenus*, *Evagrius*, *Zonatus*, *Baronius*, *&c.* of *Zeno*, the Twelfth Emperor from *Constantine*.

These Plays are Printed in one Volume, *fol. Oxon*, 1666.

And

John Kirk.

THIS Author we find in the time of the First K. *Charles*, when writ a Play, call'd,

The Seven Champions of Christendom, a History, 4*to*. 1638. Plot from the old History of the *Seven Champions of Christendom*, and *Heylin's Hist. of St. George.*

Ralph Knevet.

A *Norfolk* Gentleman, of the same time with the former, writ a Pastoral represented at *Norwich*, call'd,

Rhodon and Iris, a Pastoral, 4*to*. 1631. Dedicated to *Nicholas Bacon*, Esq.

Thomas Kyd.

THIS Translator Liv'd in Queen *Elizabeth's* Reign, and Publish'd One Play call'd,

Pompey the Great, his Fair Cornelias Tragedy, 4*to*. 1595. dedicated to the Countess of *Sussex*. This he translated from the French of *Robert Garnier.*

L

John Lacey.

AN Excellent Comedian of the King's Company, was born near *Doncaster* in *York-shire*, originally a Dancing Master, of a rare Shape of Body, and good Complexion; was a Lieutenant and Quarter Master under Col. *Gerrard*, afterwards Earl of *Macclesfield*; he died, *Sept.* 17. 1681. King *Charles* the Second fancied him so much, as to have his Picture drawn in Three several Figures, in the same Table, as *Teague* in the *Committee*, *Scruple* in the *Cheats*, and *Gallyard* in the *Varieties*. He was not satisfied to excel only in Acting, but attempted these Three following Plays, or rather, Farces; besides which, he added the —— of *Sauny the Scot*, to the *Taming of the Shrew.*

The Dumb Lady; or, *The Farrier made Phyſician*, a Comedy, 4*to*. 1672. Plot and Language from *Mollieres le Medicin Malgre luy*.

The Old Troop; or, *Monſieur Ragou*, a Comedy, 4*to*. 1672.

Sir Hercules Buffoon; or, *The Poetical Squire*, a Comedy, 4*to*. 1684. publiſh'd after his Death.

J. Leanard.

A Plagiary of extraordinary Aſſurance, that ſet up with other Mens Writings for the Name of an Author. He publiſhed Two Plays under theſe Titles, (*viz.*)

The Country Innocence; or, *The Chamber-maid turn'd Quaker*, a Comedy, 4*to*. 1677. Taken from a Play, call'd, *The Country Girl*, by *Brewer*.

The Rambling Juſtice; or, *The Jealous Husbands*, a Comedy, 4*to*. 1680. Moſt part from a Play, call'd, *More Diſſemblers beſides Women*, a Comedy, 4*to*. by *Middleton*.

Nath. Lee.

ALL the Account I can give you of our Author, is, That he was Son of a Miniſter of the Church of *England*, had part of his Education at *Cambridge*, was received with general Applauſe in moſt of his Plays. He run Mad, and was ſome Years in *Bethlem*, and after he was let out he was never perfectly well; ſo died in the Street in the Night Time. That he has ſhewn a Maſter-piece in *Lucius Junius Brutus*, which ſcarce one of his Contemporaries have equal'd, and none excel'd, can never be doubted.

Cæſar Borgia, a Tragedy, 4*to*. 1680. Acted at the Duke's Theatre. See *Guiciardine*, *lib*. 5, 6. *Mariana*, *lib*. 27, 28. Sir *Paul Ricaut*'s *Contin. of Platina*, in the Reign of Pope *Alexander* the Sixth.

Conſtantine the Great, a Tragedy, 4*to*. 1684. Acted at the Theatre Royal, by their Majeſty's Servants. Plot from *Euſebius de vitâ Conſtantini*, *Zonaras*, *Eutropius*, *Baronius*, *Ammianus Marcellinus*, and *Beard*'s *Theatre of God's Judgments*.

Gloriana, *the Court of Auguſtus Cæſar*, a Tragedy, 4*to*. 1676. Acted at the Theatre Royal, by their Majeſties Servants, and dedicated to the Dutcheſs of *Portſmouth*. See the Stories of *Cæſario*, *Marcellus* and *Julia*, in *Cleopatra*, *Part* 1. *Book* 3. *Part* 5. *Book* 3, &c.

Lucius, *Junius Brutus*, *Father of his Country*, a Tragedy, 4*to*. 1681. Acted at the Duke's Theatre, and dedicated to the Right Honourable, the Earl of *Dorſet* and *Middleſex*. See the Story of *Junius Brutus in Clelia*, a Romance, *Par*. 2. *Book* 1. and *Part* 3. *Book* 1.

And for the true Hiſtory, conſult *Florus*, *Livy*, *Dion*, *Hallicar*, *Oroſius*, *&c.*

Maſſacre of Paris, a Tragedy, 4*to.* 1690. Acted at the Theatre Royal, by their Majeſties Servants. See *Thuanus Pierre Mathieu*, *Davila*, *Mezeray*, *&c.* If you compare a Play, call'd, *The Duke of Guiſe*, with this, you may find divers Paſſages there borrowed from hence.

Mithridates, *King of Pontus*, a Tragedy, 4*to.* 1678. Acted at the Theatre Royal, by their Majeſties Servants; and dedicated to the Right Honourable, the Earl of *Dorſet* and *Middleſex*. Plot from *Appian*, *Alexand. Roman Hiſt. Florus*, *Vell. Paterculus*, and *Plutarch* in the *Lives of Scylla*, *Lucullus*, *Pompey*, *&c.*

Nero, *Emperor of Rome*, *his Tragedy*, 4*to.* 1675. Acted at the Theatre Royal, by their Majeſties Servants, and dedicated to the Right Honourable, the Earl of *Rocheſter*. Plot from *Suetonius in vita Neronis*, *Aurelius Victor*, *Tacitus Annal. &c.*

The Princeſs of Cleve, a Tragi-Comedy, 4*to.* 1689. Acted at the Queen's Theatre in *Dorſet Garden*; and dedicated to the Right Honourable, *Charles*, Earl of *Dorſet* and *Middleſex*, Lord Chamberlain of his Majeſty's Houſhold. Founded on a Romance of the ſame Title; ſee alſo a Book called, the *French Rogue*, 8*vo.*

The Rival Queens; or, *The Death of Alexander the Great*, a Tragedy, 4*to.* 1677. Acted at the Theatre Royal, by their Majeſties Servants; and dedicated to the Right Honourable, *John*, Earl of *Mulgrave*. Plot from *Quint. Curt. Plutarch's Life of Alexander the Great*, *Juſtin*, *Joſephus*, *&c.*

Sophonisba; or *Hannibal's Overthrow*, a Tragedy, 4*to.* 1676. Acted at the Theatre Royal, by their Majeſties Servants; and dedicated to the Dutcheſs of *Portſmouth*. Plot from Sir *Walter Raleighs Hiſt. of the World*, Book 5. Chap. 3. Sect. 18. *Livy*, *Florus*, *Appian*, *Diodorus*, *Polibius*, *Juſtin*, *&c.*

Theodoſius; or, *The Force of Love*, a Tragedy, 4*to.* 1680. Acted at the Duke's Theatre, by their Royal Highneſſes Servants; and dedicated to her Grace, the Dutcheſs of *Richmond*. Plot from *Pharamond*, a Romance; *Euſeb. Hiſt. Eccleſiaſtica*; *Varannes*; *Martian*, and *Theodoſius*.

Moſt of theſe Plays have been applauded by the Spectators, and their Worth acknowledged by *Dryden*, and other Poets, in divers Copies of Verſes before ſome of them. He joined with Mr. *Dryden*, in Two other Plays, *viz. The Duke of Guiſe*, and *Oedipus*, both Tragedies, for which ſee under *Dryden Senior*.

John

John Lilly.

ONE of the first Reformers of our Language, in Queen *Elizabeth's* Days; he was born in *Kent*, bred in *Magdalen-College*, *Oxon*, and there took his Degree of Master of Arts, 1575. The Time of his Death I know not; he has published these Nine Plays following.

Alexander and Campaspe, a Tragi-Comedy, 12*mo*. 1632. Acted on a *Twelfth Night*, before the Queen, by her Majesty's Children, and those of *Paul's*, and sometimes after at *Black Fryars*. Plot from *Pliny's Natural Hist. Lib.* 35. *Cap.* 10.

Endimion, a Comedy, 12*mo*. 1632. Presented also before Queen *Elizabeth*, by the same Children. Plot from *Lucian's Dialogue* between *Venus* and the *Moon*, *Natales Comes*, and *Galtruchius's Hist. of the Heathen Gods*.

Galathea, a Comedy, 12*mo*. 1632. Presented likewise before the Queen at *Greenwich*, by the Children of *Paul's* on *New-Year's-Day*. See the Story of *Iphis* and *Ianthe*, in *Ovid Metamorph. Lib.* 9. *Tab.* 12, *&c.*

Love's Metamorphosis, a Pastoral 4*to*. 1601. First play'd by the Children of *Paul's*, and afterwards by her Majesty's Children of the Chappel.

The Maid's Metamorphosis, a Comedy 4*to*. 1600. Acted sundry times by the Children of *Paul's*.

Mother Bombie, a pleasant conceited Comedy (says the Title) printed 12*mo*. 1632. and sundry times play'd by the Children of *Paul's*.

Mydas, a Comedy, 12*mo*. 1632. This was also play'd before the Queen on *Twelfth Day* at Night, *Apuleius* has writ this Story at large in his *Aureus Asinus*. See also *Natales Comes*, *Galtruchius's Hist. of the Heathen Gods*, and *Ovid's Metamorph. Lib.* 11.

Sapho and Phaon, a Comedy, 12*mo*. 1632. Presented before the Queen on *Shrove Tuesday*, and afterwards at the *Black Fryars*. Plot *Ovid Epist.*

Woman in the Moon, a Comedy, 4*to*. 1667.

Six of the above Plays are printed together 12*mo*. and published by one Mr. *Blount*, called *Court Comedies*; the other three are printed single in 4*to*. Mr. *Lilly* also writ a Book called, *Euphues* and his *England*, 4*to*. at that time much esteemed.

Thomas Lodge.

THis Author we find was a Doctor of Phyſick, in the Time of Queen *Elizabeth*, who, during his Study at *Cambridge*, writ ſeveral pieces of Poetry; among the reſt, Two Plays.

A Looking-Glaſs for London and England, a Tragedy, 4*to.* 1598. One *Green* joined with our Author towards compleating this Play, which is founded on the Story of *Jonas* and the *Ninevites*, in the Holy Scripture.

The Wounds of Civil War; or, *The Tragedies of Marius and Scylla.* Plot from *Plutarch in vit. Mar. & Silla*: ſee alſo *Aurelius Victor*, *Eutropius*, *Vell. Paterculus*, *Saluſtius*, and *T. Livius.*

Sir *William Lower.*

A Cavalier that left theſe Nations during the Civil Wars, and, in *Holland*, gave himſelf the Diverſion of Poetry; among the reſt, ſix Plays.

The Amorous Phantaſm, a Tragi-Comedy, 12*mo.* printed at the *Hague*, 1658. tranſlated from *Quinault's Le Fantome Amoreux.*

The Inchanted Lovers, a Paſtoral, 12*mo.* printed alſo at the *Hague*, 1658.

Horatius, a Roman Tragedy, 4*to.* 1656. tranſlated from *Corneille*; conſult *Dion. Hallicarnaſceus*, *Caſſiodorus*, *T. Livius*, and *L. Florus.*

The Martyr; or, *Polyeucte*, a Tragedy, 4*to.* 1655. For the Story, ſee *Cœffeteau Hiſt. Rom. Surius de Vitis Sanctorum, &c.*

Noble Ingratitude, a Paſtoral Tragi-Comedy, 12*mo. London*, 1658. tranſlated from the French of Monſieur *Quinault.*

Phœnix in her Flames, a Tragedy, 4*to*, 1639. This was the firſt the Author writ, and publiſhed before he was a Knight.

Thomas Lupon.

ALL I know of him is, That 'tis ſaid he writ this one Play, called,

All for Money, a Tragedy, 4*to.*

M., *Lewis*

M

Lewis Macchin.

THIS Author liv'd in the Time of King *Charles* the First, and writ one Play, called,

The Dumb Knight, a Comedy, 4*to.* 1633. Acted by the Children of his Majesty's Revels. Compare this Play with one called, *The Queen*; or, *The Excellency of her Sex*: see also, *The Complaisant Companion*, 8*vo.* and 12*mo.* and *Bandello's Novels*, Tom. 1. Nov. 13, *&c.*

Maidwell.

A Gentleman yet living, who having made it his Business for some Years, to educate young Gentlemen, and initiate them in the Learned Tongues, has at length quitted this *Ludum Literarium*, for a quiet retreat, during his Application to this Business, he found time to write a Play, called,

The Loving Enemies, a Comedy, 4*to.* 1680. Acted at the Duke of *York*'s Theatre in *Dorset Garden*, and dedicated to the Honourable, *Charles Fox*, Esq; The Author seems to have imitated the *Virtuoso*, in this Play.

Dr. *Jasper Maine.*

THis learned Author was * born at a place called, *Hatherleigh*, a Market Town in *Devonshire*, *An. Dom* 1604. and in the Time of King *James* the First, passed from *Westminster-School*, to *Christ-Church*, *Oxon*, *An. Dom.* 1623. in the Condition of a *Servitor*, where he was encouraged in his Studies by Dr. *Duppa*, and the next Year chosen into the Number of *Students* on that noble Foundation. He passed his Degrees till he entred into Orders, and Plurality of Two Livings near that University, both in the Gift of the College. After his being made Doctor of Divinity, and turn'd out by the Visitation of the late Government of *Oliver Cromwel*, he was received into the Family of the Earl of *Devon*, having lost both his Livings. In the Restauration of the King, he

* *Wood Athenæ Oxonienses* Vol. 2. p. 372, 373.

found

found his Two Livings, and Advancement to a Canon of *Christ-Church*, as also Archdeacon of *Chicheſter*. He died *Decemb.* 6. 1672. and was buried on the North ſide of the Cathedral of *Christ-Church*, where is to be ſeen a ſhort † Epitaph on a Marble Stone, placed over his Grave by his Executors, Dr. *South* and Dr. *Lamphire*. He gave by his Will 500 *l.* towards re-building of St. *Paul's*, and to *Caſſington*, and *Pyrton*, near *Watlington*, (of which Places he was Vicar) 100 *l.* each. He writ and publiſhed the two following Plays:

The Amorous War, a Tragi-Comedy, 4*to. Oxon*, 1658. alſo printed *fol.* and 8*vo.*

The City Match, a Comedy, 4*to. Oxon*, 1658. printed alſo *Fol.* and 8*vo.* This Comedy was acted before their Majeſties at *White-Hall*, and divers times afterwards at *Black Fryars*, with great Applauſe.

Theſe two Plays are uſually bound together.

This Author publiſhed divers other Books; as part of *Lucian's Dialogues*, Eng. *Fol.* divers *Sermons*, 4*to.* and a *Poem* on the Victory over the Dutch, 1665, *&c.*

Mrs. *Delarivier Manley.*

THis Lady has very happily diſtinguiſh'd her ſelf from the reſt of her *Sex*, and gives us a living Proof of what we might reaſonably expect from Womankind, if they had the Benefit of thoſe artificial Improvements of Learning the Men have, when by the meer Force of Nature they ſo much excel. Rules indeed are but the Leading-ſtrings to ſupport and carry the Weaker, and more unobſerving Heads, and which thoſe of a ſtrong Genius and Penetration will have no need of, ſince a juſt Conſideration of Nature will conduct them with more Eaſe and Succeſs. Of this our preſent Authreſs is an evident Proof, for in the Two Plays ſhe has already publiſhed, we find no part of Art wanting, but what is the Mechanick Part, and by much the leaſt valuable. There is a Force and a Fire in her Tragedy, that is the Soul that gives it Life, and for want of which, moſt of our Modern Tragedies are heavy, languid, unmoving, and dull. In her Comedy there is an eaſy Freedom of adding, which confeſſes a Converſation in the Authreſs no leſs genteel and entertaining. This Lady was born in the Iſle of *Jerſey*, her Father, Sir *Roger Manley*, being then Governor of it; a Gentleman of a double Merit, both the Gown, and the Sword claiming no ſmall ſhare in his Glory, and the Republick of Learn-

† *Hiſt.* and *Antiquit. Oxon. Lib.* 2. *p.* 282.

ing

ing ow'd as much to his Wit and Judgment, in thoſe Books which he was pleaſed to publiſh, as his King and Country to his Loyalty, Valour and Conduct. And well might our *Delarivier* prove a Muſe, being begot by ſuch a Father. She has as yet given us but two Plays, of which in their Order:

The Royal Miſchief, a Tragedy, 4*to*. Acted by his Majeſty's Servants, at the Theatre in *Lincolns-Inn-Fields*, 1696. and dedicated to his Grace, *William*, Duke of *Devonſhire*, *&c.* The Story, as ſhe owns, is originally taken from Sir *John Chardin*'s Travels, but has receiv'd this Advantage, that the Criminals are here puniſh'd for their Guilt, who in the Story eſcape; a Poetick Juſtice, which ought ever to be obſerved in all Plays; for a Juſt Audience could never have been pleas'd with the Proſperity of *Homais*, and *Leavan*, after ſo very criminal an Amour. I cou'd here give the Reader a Proof how well the Rules of *Ariſtotle* are obſerv'd in this Tragedy, by a Lady who never read him; and how juſt all her Metaphors and Allegories are: but that wou'd exceed the Bounds I am preſcribed by the Model I'm oblig'd to build on. I ſhall therefore proceed to

The Loſt Lover; or, *The Jealous Husband*, a Comedy, 4*to*. acted at the Theatre Royal by his Majeſty's Servants, 1696. To this Play is no Epiſtle Dedicatory, and the Preface informs us of its ill Succeſs, which we cou'd never gather from the reading of it; and if we wou'd, as we ought, give any Allowance for the *Sex* that wrote it, the Time it was wrote in, and its being the firſt Eſſay of that Nature, we ſhou'd agree with her, that it met with a much ſeverer Fate than it deſerved.

This Lady has Publiſh'd ſeveral other Books, which have not her Name to 'em, and which, for that Reaſon, I ſhall forbear to mention their Titles.

Coſmo Manuch.

A Major in the King's Army, in the late Civil War, and Author of two Plays, call'd,

The juſt General, a Tragedy, 4*to*. 1650. This the Author deſign'd for the Stage, but was not ever acted.

The Loyal Lovers, a Tragi-Comedy, 4*to*. 1652. The Author, in this Play, repreſents divers of the Committee Men and their Informers.

Gervaſe

Gervaſe Markham.

THis Author was Son to *Robert Markham*, of *Cotham* in *Nottinghamſhire*, Eſq; was born in the Reign of Queen *Elizabeth*, and liv'd to have a Captain's Command in the Civil War, under King *Charles* the Firſt. He writ curious Pieces of Husbandry, Horſemanſhip, and War, and one Play, in which one *Sampſon* aſſiſted, intituled,

Herod and Antipater, a Tragedy, 4*to*. 1622. Plot from *Joſephus Hiſt. Jews*, Book 14, 15, *&c. Spondanus*, *Baronii Ann. Salian Torniel*, &c.

Chriſtopher Marlow.

A Famous Poet of Queen *Elizabeth* and King *James*'s Time, contemporary with the Immortal *Shakeſpear*, was Fellow-Actor with *Heywood*, and others, he writ a Poem called, *Hero and Leander*, much commended, as alſo theſe ſeven Plays following:

Dr. Fauſtus his tragical Hiſtory, 4*to*. 1661, being the laſt Edition, printed with the Addition of many Scenes. Plot, *Camerarii Opera Subſc. Cent.* 1. *Cap.* 70. *Wierus de Praſtig. Dæmonum*, *Lib.* 2. *Cap.* 4. *Lonicerus*, *&c.*

Dido, Queen of Carthage, a Tragedy, 4*to*. 16 . In this he was joined by *Naſh*. Plot from *Virgil*'s *Æneids*, Book 4.

Edward the Second, a Tragedy, 4*to*. 16 . Plot from *Thomas de la More*, Sir *Francis Hubert*, and other Engliſh Hiſtorians of that Time.

Jew of Malta, a Tragi-Comedy, 4*to*. 1633. Acted by her Majeſty's Servants at the *Cock-pit*, and at *Whitehall*, before the King and Queen. A Play of great Eſteem in thoſe Days.

Luſt's Dominion; or, *The Laſcivious Queen*, a Tragedy 8*vo*. 1661. This Play has been acted of late Years, under the Title of *Abdelazar*; or, *The Moor's Revenge*: with few Alterations, by Mrs. *Behn*.

Maſſacre at Paris, with the Death of the Duke of Guiſe, a Tragedy, 8*vo*. Acted by the Lord Admiral's Servants. Is not divided into Acts. Plot from *Davila*, *Thuanus*, *Dupleix*, and *Mezeray*, in the Reigns of *Char.* IX. and *Hen.* III. of *France*.

Tamberlain the Great; or, *The Scythian Shepherd*, in Two Parts, a Tragedy, 8*vo*. 1593. Acted alſo by the Lord Admiral's Servants. Plot, *Jean du Bec*, *Laonicus*, *Chalcocondilas*, *Pet. Bizarus*, *Knolles Hiſt. Turks*, *L'Hiſtoire de Tamerlain*, 8*vo*. and his Life in Engliſh, 8*vo*.

Shakerly

Shakerly Marmion.

AN Author born at *Ainoe*, in *Northamptonſhire*, *January*, 1602. initiated in Letters at *Thame-School*, *Oxonſhire*; from thence about ſixteen Years of *Age*, was ſent to *Wadham-College*, *Oxon*, and continued a Member thereof, till after he took his Maſter of Arts Degree. He writ theſe three Comedies:

The Antiquary, a Comedy 4*to*. 1641. Acted at the *Cock-pit*, by their Majeſties Servants. *Aurelio*'s Marriage is an Incident in ſome other Plays.

The Fine Companion, a Comedy, 4*to*. 1633. Acted by Prince *Charles*'s Servants, in *Salisbury-Court*, as alſo before the King and Queen at *White-Hall*, with great Applauſe. It is dedicated to Sir *Ralph Dutton*.

Holland's *Leaguer*, a Comedy, 4*to*. 1632. Acted alſo by Prince *Charles*'s Servants in *Salisbury-Court*, with good Applauſe. Several Things in this Play borrowed from *Petronius Arbiter*.

John Marſton.

THis Poet liv'd in the Reign of King *James* the Firſt, and writ eight Plays, ſix of which are uſually bound together in one Volumn, 8*vo*. 1633. and one of them reviv'd not many Years ſince, and acted with Succeſs, under the Name of *The Revenge*; or, *The Match in Newgate*.

Antonio and Melida, Two Parts, a Tragedy, 4*to*. 1602. and 8*vo*. 1633. frequently acted by the Children of *Paul*'s.

The Dutch Courteſan, a Comedy, 4*to*. 1605. and 8*vo*. 1633. Acted at the *Black-Fryars*, by the Children of the Queen's Majeſty's Revels. The Story of *Cockledemoy*, in this Play, is borrowed from a French Book, entituled, *des Contes du Monde*, alſo from the Engliſh Book of Novels call'd, the *Palace of Pleaſure*.

The Inſatiate Counteſs, a Tragedy, 4*to*. 1603. Acted at the *Black Fryars*. Plot from *Montius Hiſt. of Naples*: ſee alſo Dr. *Fuller*'s *Prophane State*, Chap. 2. and *God's Revenge againſt Adultery*, *&c.* Hiſt. 5.

The Male Content, a Tragi-Comedy, 4*to*. 1604. Mr. *Webſter* laid the Plat-Form, and our Author *Marſton*, moulded it into a Play.

Paraſitaſter; or, *The Fawn*, a Comedy, 4*to*. 1606. and 8*vo*. 1633. Act 3. Scene 1. from *Ovid*'s *Amor. Lib.* 2. *Eleg.* 4. ſee *Boccace*'s *Novels*, Day 3. Nov. 3.

Sophoniſba,

Sophonisba, her Tragedy; or, *The Wonder of Women*, a Tragedy, 4*to*. 1633. Plot from Sir *Walter Raliegh*, *Polibius*, *Appian*, *Livy's Hist. &c.*

What you will, a Comedy, 8*vo*. 1633. Copied from *Plautus Amphitrio*. Mr. *Phillips* and Mr. *Winstanly* have made him Author of another Play, called, the *Faithful Shepherd*, but his Name not being thereto, nor he ever owning it, I conclude, with Mr. *Langbain*, that 'tis none of his.

John Maſon.

THis Poet was Maſter of Arts in King *James* the Firſt's Time, and writ one Play call'd,

Muleaſſes, the Turk; a Tragedy, 4*to* 1610. Acted by the Children of his Majeſty's Revels. This Author, in his Title Page, calls it, A Worthy Tragedy, and had a great Conceit of its meeting with Succeſs, adding in the Front, this Sentence of *Horace*,

Sume Superbiam quæſitam meritis.

Philip Maſſenger.

A Poet who was born at *Salisbury* in the Reign of *Charles* the Firſt, his Father liv'd and dy'd in the Service of the then Earl of *Montgomery*, and ſent his Son, our Poet, to St. *Alban-Hall*, in *Oxon*, where he remain'd a Student for three or four Years. He was intimate with *Rowley*, *Middleton*, *Field*, *Decker*, and even *Fletcher*. He left this World in *March*, 1669. and on the ſeventeenth Day of that Month, was buried in St. *Mary Overies-Church* in *Southwark*, in the Grave where Mr. *Fletcher* had been before buried. In Sir *Aſton Cockain's* Epigrams you may find an Epitaph on him, *Book* 1. *Ep.* 100. He writ fourteen Plays intire, and joined with *Middleton* and *Rowley* in ſome others; of which in their Order:

The Baſhful Lover, a Comedy, 8*vo*. 1655. Acted at the private Houſe in *Black-Fryars*, by his Majeſty's Servants, with good Applauſe.

The Bondman, a Comedy, 4*to*. 1638. Acted at the *Cock-Pit* in *Drury-Lane*, by the moſt excellent Princeſs, the Lady *Elizabeth*, her Servants: Dedicated to the Right Honourable, *Philip*, Earl of *Montgomery*. The reducing the Slaves by the Sight of the Whips, is taken from the Story of the *Scythian Slaves*.

The City Madam, a Comedy, 4*to*. 1659. Acted at the Private Houſe in *Black-fryars*, with great Applauſe, and Dedicated to the truly

truly Noble and Virtuous Lady, *Ann*, Countess of *Oxon*. This has been esteemed a good Play.

The Duke of Millain, a Tragedy, 4*to*. 1628. as it had been often acted by his Majesty's Servants, at the *Black-fryars*. Plot from *Josephus's Hist. Jews*, *Book* 15. *Chap.* 4.

The Emperor of the East, a Tragi-Comedy, 4*to*. 1632. Acted at the *Black-fryars* and *Globe*, by his Majesty's Servants: Dedicated to the Right Honourable, *John*, Lord *Mohun*, Baron of *Oke-hampton*. Plot from *Socrates*, *Lib.* 7. *Nicephorus*, *Lib.* 14. *Baronius*, *&c.*

The fatal Dowry, a Tragedy, 4*to*. 1632. Acted at the *Black-fryars*, by his Majesty's Servants; Mr. *Field*, an Author before-mentioned, joyn'd with him in this Play. *Charlois* Ransoming his Father's Corps by his own Imprisonment, taken from *Cymon*, in *Val. Max. Lib.* 5. *Cap.* 4. *Ex.* 9.

The Great Duke of Florence, a Comedy, 4*to*. 1636. The Title calls it, a Comical History, often presented with good Allowance, by her Majesty's Servants, at the *Phœnix* in *Drury-Lane*. The Dedication to the truly Honoured, and his Noble Favourer, Sir *Robert Wiseman*, of *Thorrells-Hall*, in *Essex*. Plot from *Speed*, *Stow*, and other our English Chronicles, in the Reign of King *Edgar*.

The Guardian, a Comedy, 8*vo*. 1655. The Title also calls this, a Comical History, often acted at the private House in *Black-fryars*, by his late Majesty's Servants, with great Applause. Plot from *Boccace's Novels*, Day 8. Nov. 7. and from the *Cimmerian Matron*, 8*vo*.

The Maid of Honour, a Tragi-Comedy, 4*to*. 1632. This was oftentimes acted with good Allowance, at the *Phœnix* in *Drury-Lane*, by her Majesty's Servants; and dedicated to Sir *Francis Foliambe*, and Sir *Tho. Bland*. The Play is recommended by Sir *Aston Cokain*, who prefix'd a Copy of Verses thereto.

A New Way to pay Old Debts, a Comedy, 4*to*. 1633. often acted at the *Phœnix* in *Drury-Lane*, by the Queen's Majesty's Servants; and dedicated to the Right Honourable, *Robert*, Earl of *Carnarvan*. Sir *Thomas Jay*, and Sir *Henry Moody* have very much commended this Play.

The Old Law. *Vide Middleton*.

The Picture, a Tragi-Comedy, 4*to*. 1636. Acted at the *Globe* and *Black-fryars* Play-Houses, by his Majesty's Servants; and dedicated to the Noble Society of the *Inner-Temple*. Plot from the *Fortunate deceived, and Unfortunate Lovers*, Nov. 4. of the *Deceived Lovers*.

The Renegado, a Comedy, 4*to*. 1630. Acted at the private Play-House, in *Drury-Lane*, by her Majesty's Servants; dedicated to the Right Honourable, *George Harding*, Baron of *Barkley-Castle*, and Knight of the Honourable Order of the *Bath*. Mr. *Shirley*, *&c.* have commended this Play by Copies of Verses.

The

The Roman Actor, a Tragedy, 4*to.* 1629. Acted at the private Houſe in the *Black-fryars*, by the King's Majeſty's Servants; dedicated to Sir *Philip Knivet*, Sir *Tho. Jay*, and *Tho. Bellingham*, of *Newtimber*, in *Suſſex*, Eſq; This Play is recommended by divers Copies of Verſes from *Ford*, *Goff*, *May*, and other Dramatick Poets. Plot from *Tacitus*, *Aurelius*, *Victor*, and *Suetonius* in the Life of *Domitian*.

A Very Woman, or the *Prince of Tarent*, a Tragi-Comedy, 8*vo.* 1655. The Plot of this reſembles that of the *Obſtinate Lady*, writ by Sir *Aſton Cokain*.

The Virgin Martyr, a Tragedy, 4*to.* 1661. Acted by his Majeſty's Servants with great Applauſe. Mr. *Decker* aſſiſted our Author in this Play. Plot from *Valeſius*, *Roſwedius*, *Euſebii Hiſt.* Lib. 8. Cap. 17.

The Unnatural Combat, a Tragedy, 4*to.* 1639. preſented by the King's Majeſty's Servants, at the *Globe*; and dedicated to his much honoured Friend, *Anthony Sentliger*, of *Oukham* in *Kent*, Eſq; This Play is without Prologue or Epilogue.

The Baſhful Lover, the *Guardian*, and the *Very Woman*, are printed together in one Volume, 8*vo.*

Thomas May.

A Gentleman of a good Family in *Suſſex*, in the Reign of Queen *Elizabeth*; he was ſome Years a Fellow-Commoner of *Sidney-College* in *Cambridge*, whence removing to *London*, and the Court, he grew to an Intimacy with *Endymion Porter*, Eſq; and others; but diſguſted with the little Encouragement he met with, which is indeed no Place for Reward of Merit, he retired. In the Year 1652. he died ſuddenly, being Five and Fifty Years Old, and lies buried in the Weſt Side of the North Iſle of *Weſtminſter-Abby*, near Mr. *Cambden*. But now to his Plays.

Agrippina, *Empreſs of Rome*, her Tragedy, 12*mo.* 1639. In the firſt Act of this Play, the Printer committed an Error, by printing ſome few Pages twice over. Plot, ſee *Tacitus*, *Suetonius*, and *Petronius Arbiter*.

Antigone, *the Thebane Princeſs*, her Tragedy, 8*vo.* 1631. Dedicated to the moſt Worthily Honoured *Endymion Porter*, Eſq; Plot from *Sophocles*'s *Antigone*, and *Seneca*'s *Thebais*; ſee alſo *Statius*'s *Thebais*.

Cleopatra, *Queen of Egypt*, her Tragedy, 12*mo.* 1639. Acted ſome Years before printed, and dedicated to the accompliſh'd Sir *Kenelm Digby*. Plot from *Appian de Bellis Civ. L. Florus*, Lib. 4. *Suetonius in vit. Auguſt.* and *Plutarchus in Vit. M. Antonii*, he has alſo made bold with *Calimachus*'s Epig. on *Timon*, &c.

The

The Heir, a Tragi-Comedy, 4to. 1683. Acted by the Company of Revels. This was accounted an ingenious and modeſt Play, and much commended by Mr. *Thomas Carew*, who has a Copy of Verſes to that purpoſe, printed with the Play.

The Old Couple, a Comedy, 4to. 1651. This Play has been formerly in repute, and the chief Deſign of it ſeems to be againſt Coveteouſneſs.

Two of the above Plays, (*viz.*) *Agrippina* and *Antigone*, are uſually bound together in a ſmall Volume, 12mo. This Author has publiſh'd a Tranſlation of *Lucan's Pharſalia*, 8vo. 1635. and *Virgil's Georgicks*, with Annotations, 1622. alſo a Hiſtory of the late Civil Wars in *England*, which he calls, *A Breviary*.

Robert Mead.

HE liv'd in the Time of King *James* and King *Charles* the Firſt, was of *Chriſt-Church-College*, *Oxon*, and writ one Play, which was publiſh'd after his Death. The Title of his Play is,

The Combat of Love and Friendſhip, a Comedy, formerly preſented by the Gentlemen of *Chriſt-Church* in *Oxon*, 4to. printed at *London*, 1654.

Matthew Medbourn.

AN Actor in the Duke's Company, being a Papiſt and committed to *Newgate* about the Popiſh Plot, where he died; but ſome Years before he publiſhed one Play, called,

Tartuffe; or, the *French Puritan*, a Comedy, 4to. 1670. Acted at the Theatre Royal; and dedicated to the Right Honourable, *Henry*, Lord *Howard*, of *Norfolk*. Tranſlated from the French of *Molliere*.

Thomas Meriton.

THis Scribler liv'd ſince the Reſtauration, and accounted the dulleſt and moſt impotent of Dramatick Poets in his Time, he publiſh'd Two Plays:

Love and War, a Tragedy, 4to. 1658. and dedicated to the truly Noble, Judicious Gentleman, and his moſt eſteemed Brother, Mr. *Geo. Meriton*. I do not find this Play was ever acted, or deſerved acting.

The Wandring Lover, a Tragi-Comedy, 4*to*. 1658. The Title makes you believe it was acted several times privately, at sundry Places, by the Author and his Friends, with great Applause; and the Dedication is to the Ingenious, Judicious, and much Honoured Gentleman, *Francis Wright*, Esq;

Tho. Middleton, vide *Fletcher*.

THis Author liv'd in the Time of King *James* and King *Charles* the First; was Contemporary and Associate with *Decker*, *Rowley*, *Massinger*, *Fletcher* and *Johnson*. Under the Title of *Johnson*, you have an Account that he join'd with him and *Fletcher*, in one Play, call'd, the *Widow*. He was assisted by *Massinger* and *Rowley*, in writing another Play, call'd, the *Old Law*: by *Decker*, in the *Roaring Girl*, and by Mr. *Rowley*, in three others; besides those he writ and publish'd, entirely his own.

Any thing for a Quiet Life, a Comedy, 4*to*. 1662. This was not printed till that Year, tho' long before acted at the *Black-Fryars*, with good Success.

Blurt, Mr. Constable; or, the *Spanlard's Night-Walk*; 4*to*. 1602. Acted sundry times privately, by the Children of *Paul's*. Our Author's Name is not in the Title Page; but nevertheless, on good Grounds, attributed to him by *Kirkman*, *&c.*

The Changeling, a Tragedy, 4*to*. 1653. Acted at the Private House in *Drury-Lane*, and *Salisbury-Court*, with great Applause. This is one of those Plays in which he was assisted by Mr. *Rowley*. For the Plot, consult the Story of *Alsemero*, and *Beatrice Joanna*, in *Gaul's Revenge against Murther*, *fol.* writ by Dr. *Reynolds*.

The Chast Maid in Cheapside, a Comedy, 4*to*. 1620. This is entituled, A pleasant conceited Comedy, often acted at the *Swan* on the *Bank-Side*, by the Lady *Elizabeth*, her Servants.

A fair Quarrel, a Comedy, 4*to*. 1622. This is another of those Plays, in which Mr. *Rowley* join'd, and is dedicated to the nobly dispos'd, and faithful Breasted, *Robert Grey*, Esq; one of the Grooms of his Highness's Chamber. Plot from *Cynthio Giraldi*, a Novel, *Dec.* 4. *Nov.* 5.

The Family of Love, a Comedy, 4*to*. 1608. Acted by the Children of his Majesty's Revels.

A Game at Chess, a Comedy, 4*to*. Acted at the *Globe* on the *Bank-Side*. The Game being play'd before *Loyola*, between one of the Church of *England*, and the other of the Church of *Rome*, the latter loses.

Inner

Inner-Temple Maſque; or, *Maſque of Heroes*, 4*to.* 1640. preſented by Gentlemen of the ſame ancient and noble Houſe, at an Entertainment for many eminent Ladies. Tho' this Play was writ about Twenty Years before printed, yet Mrs. *Behn* approv'd of it ſo much, that when ſhe writ her Comedy called, the *City Heireſs*, ſhe borrowed part thereof.

A Mad World, my Maſters, a Comedy, 4*to.* This Play is ſaid to be often acted, with good Applauſe.

The Mayor of Queenborough, a Comedy, 4*to.* 1661. often acted with much Applauſe, by his Majeſty's Servants. You have in this Play, ſeveral Dumb Shews. Plot, ſee the Reign of *Vortiger*, in *Du Cheſne*, *Stow*, *Speed*, and other Engliſh Chronicles.

Michaelmas-Term, a Comedy, 4*to.* I know not whether ever acted.

More Deſemblers beſides Women, a Comedy, 8*vo.* 1657.

No Wit, no Help like a Woman's, a Comedy, 8*vo.* 1657. This and the other preceding Play, with *Women, beware Women*, may be had bound together, in a ſmall 8*vo.* or 12*mo.*

The Old Law; or, *A New Way to Pleaſe you*, 4*to.* 1656. The Title calls it, An Excellent Comedy, acted before the King and Queen, with great Applauſe. Mr. *Rowley* and *Maſſenger* join'd with him in this Play.

The Phœnix, a Tragi-Comedy, 4*to.* 1607. Acted ſeveral times by the Children of *Paul's*, before his Majeſty, with good Applauſe. See the Story writ by *Mignel de Cervantes*, called, the *Force of Love*, being a *Spaniſh* Novel.

The Roaring Girl; or, *Mall Cut-Purſe*, a Comedy, 4*to.* 1611. as it has lately been acted on the Fortune Stage, by the Prince's Players. Mr. *Langbain* ſays, he never ſaw this Play, and Ranks it under *Middleton*; but I take moſt part of it to be *Decker's*, who joyn'd in it. This Play has an odd ſort of an Epiſtle Dedicatory, to the Comick Play-Readers, Venery and Laughter.

The Spaniſh Gipſies, a Comedy, 4*to.* 1661. acted both at the Private Houſe in *Drury-Lane*, and *Salisbury-Court*, with great Applauſe. In this Play he was join'd by Mr. *Rowley*. See part of the Plot in a Spaniſh Novel, call'd, the *Force of Blood*, writ by *M. de Cervantes*.

A Trick to catch the Old One, a Comedy, 4*to.* 1616. The Title ſays, it has been often in Action at *Paul's* and *Black-Fryars*, before their Majeſties. This was, in thoſe Times, accounted a good Play.

Triumphs of Love and Antiquity, a Maſque, 4*to.* 1619. Dedicated to the Right Honourable, Sir *William Cockain*, Knight, then Lord Mayor of the City of *London*, and Lord General of his Majeſty's Military Forces. This, tho' accounted by other Catalogues

a Maſque, is little more than Speeches ſpoke, as now in theſe Days, to the Lord Mayors, in Pageants, *&c.*

Women, beware Women, a Tragedy, 8*vo.* 1657. See *Hippolito* and *Iſabella*, a Romance, 8*vo.* This is uſually bound with two others of his before-mentioned, 8*vo.*

The World toſs'd at Tennis, a Maſque, 4*to.* 1620. ſaid to be divers times acted to the Contentment of many Noble and Worthy Spectators, by the Prince's Servants. The Dedication is to the truly Noble, *Charles*, then Lord *Howard*, Baron of *Effingham*; and to his Vertuous and Worthy Wife, the Right Honourable, *Mary*, then Lady *Effingham*, the Eldeſt Daughter of Sir *William Cockain*, Knight, then Lord Mayor of *London*, *&c.*

Four Five Gallants, a Comedy 4*to.* Acted at the *Black-Fryars*. A Play printed without any Date, and in all probability, the firſt he ever writ.

John Milton.

AN Author of that Excellence of Genius and Learning, that none of any Age or Nation, I think, has excel'd him: during the Civil Wars, and after the Death of King *Charles* the Firſt, he was advanced to conſiderable Poſts in the Government, as Under Secretary of State, *&c.* and he was a ſtrenuous Defender of the Power and Liberty of the People, upon which that Government immediately ſtood. His Controverſy with *Salmatius* was very famous all over *Europe*, and his Victory coſt his Adverſary his Life, tho' he himſelf loſt his Eyes. I have been told, that after the Reſtauration of King *Charles* the Second, he taught School at, or near *Greenwich*. The Time or Place of his Birth, Education or Death, I am ignorant of. He writ two Dramatick Pieces, *viz.*

Samſon Agoniſtes, a Tragedy, 8*vo.* 1680. Mr. *Dryden Sen.* has, in his *Aureng-zebe*, borrowed ſome Thoughts from this Poem, which is founded on Scripture. Conſult the Thirteenth Chapter of *Judges*, *&c.* alſo *Tornier*, *Salian*, and *Joſeph. Antiq. lib.* 5.

A Maſque preſented at *Ludlow-Caſtle*, 1634. Printed 4*to.* 1687. It was publiſhed by Mr. *Laws*, who compos'd the Muſick, dedicating it to the Right Honourable, *John*, Lord Viſcount *Brackley*, Son and Heir Apparent to *John*, Earl of *Bridgewater*, Viſcount *Brackley*, Lord Preſident of *Wales*, and one of his Majeſty's moſt Honourable Privy Council; before whom it was preſented. He writ beſides, divers Pieces in Poetry and Hiſtory, as *Paradiſe Loſt*, 8*vo.* and *Fol.* with Sculptures; *Paradiſe Regain'd*, 8*vo.* *Hiſt. of Britain*, 4*to.* *Pro populo Anglicano defenſio*, 12*mo.* *The Doctrine and Diſcipline of Divorce*, 4*to.* *&c.*

Walter

Walter Montague, Esq;

THE *Shepherds Paradise*, a Pastoral, 8*vo.* 1649. This was privately acted before King *Charles* the First, by the Queen's Majesty, and Ladies of Honour; and was then well esteem'd.

Peter Motteux.

AN Author now living, who, tho' born and bred at *Roan* in *Normandy*, has made himself so far Master of our Language, as to be able to divert the Town in Two Plays, the first call'd,

Love's a Jest, a Comedy, 4*to.* Acted at the new Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1696. and dedicated to *Charles*, Lord *Clifford*, of *Lanesborough*. The Author owns, in his Preface, himself indebted to the Italians, for the hint of the two Scenes where Love is made in Jest; as also some Speeches and Thoughts here and there.

The Loves of Mars and Venus, a Play set to Musick, as it is acted at the New Theatre, in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4*to.* 1696. and dedicated to the Honourable Colonel *Codrington*. In his Preface he owns the Story to be *Ovid*'s, and that he has taken the Dance of the *Cyclops* from Mr. *Shadwell*'s *Psyche*.

The Novelty, every Act a Play, being a short Pastoral, Comedy, Masque, Tragedy, and Farce; acted at the new Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4*to.* 1697. and dedicated to *Charles Cæsar*, of *Bonnington*, Esq; In the Preface he lets us know, that the Pastoral, call'd, *Thyrsis*, is written by his ingenious Friend, Mr. *J. Oldmixon*. The Tragedy, which he calls, *The Unfortunate Couple*, is the latter and most moving part of Dr. *Filmer*'s *Unnatural Brother*. That the Farce, call'd, *Natural Magick*, is an Imitation of Part of a French Comedy, of one Act, after the Italian Manner, as you may find many in the *Theatre Italien*. *Hercules*, the Masque, is his own, tho' I have seen one on the same Subject by a French Author, and represented at *Brussels*. The Comedy is his own too, call'd, *All without Money*.

Tho' this bears the Name of *The Novelty*, it can be call'd so only as some of our modern Opinions in Philosophy are call'd new, that is, because they have laid by unthought of a great while; for as these are to be met with among the Old Philosophers, so is this Model to be found in Sir *William Davenant*'s *Play-House to be Lett*. I shall only add, That the greatest Novelty is the odd sort

of Numbers us'd in his Friends Pastoral: What Authority he may have for it, I don't know.

William Mountford.

THE Birth and Parentage of this Author I know nothing of; the first Figure he made was, in the part of *Tall-Boy*, on the Stage, for which, being taken Notice, he was advanc'd on the Theatre, till he got into the Family of the late Lord Chancellor *Jefferies*; from whence he return'd to the Stage, where he continued till he was kill'd in *Norfolk-Buildings*, *London*. He has publish'd three Plays.

Greenwich-Park, a Comedy, 4*to*. 1691. Acted at the Theatre Royal, by their Majesties Servants, and dedicated to the Right Honourable, *Algernon*, Earl of *Essex*, Viscount *Malden*, *&c*. This is a very pretty Comedy, and has been always received with general Applause.

The Injur'd Lovers; or, *The Ambitious Father*, a Tragedy, 4*to*. 1688. the Dedication is to the Right Honourable, *James*, Earl of *Arran*, Son to his Grace, the Duke of *Hamilton*. This Play did not succeed as the Author wish'd.

The Life and Death of Dr. Faustus, made into a Farce, with the Humours of *Harlequin* and *Scaramauch*, as they were several times acted by Mr. *Lee* and Mr. *Jevon*, at the Queen's Theatre in *Dorset-Garden*, newly reviv'd at the Theatre in *Lincolns-Inn-Fields*.

The Successful Strangers, a Tragi-Comedy, 4*to*. 1690. Acted by their Majesties Servants, at the Theatre Royal. Its Dedication is to the Right Honourable, *Thomas* (now Lord) *Wharton*, Comptroller of his Majesty's Houshold. The *Catastrophe* from *The Rival Brothers*, in *Scarron's Novels*. This Play somewhat exceeded the preceding one.

N.

Thomas Nabbs.

HE was accounted a Third Rate Poet, who liv'd in King *Charles* the First's Time, there is published of his Writings, Eight Dramatick Pieces, which follow in Alphabetical Order:

The Bride, called, a pleasant Comedy, 4*to*. 1640. Acted first, Two Years before, at the Private House in *Drury-Lane*, by their Majesties

Majesties Servants. Dedicated to several Gentlemen of the Honorable Houses of the Inns of Court, his Friends.

Covent-Garden, a Comedy, 4to. 1638. first acted by the Queen's Majesty's Servants, 1632. The Dedication is to the Right Worthy, Sir *John Suckling*.

Hanibal and Scipio, called, An Historical Tragedy, 4to. 1637. but acted first in the Year 1635. by the Queen's Majesty's Servants, at the private House in *Drury-Lane*. Plot founded on History; see the Lives of *Hanibal* and *Scipio*, in *Corn. Nepos*, and *Plutarch*; see also *Livy*, *L. Florus*, &c.

An Entertainment on the Prince's Birth-Day, 4to. This is ranked under *Nabbs*, in Mr. *Langbain's* Catalogue, as also in *Kirkman's* and others, but omitted in Mr. *Langbain's* Account of the Poets, for what Reason I know not.

Microcosmos, a Masque, 4to. 1637. presented (says the Title) with general liking, at the private House in *Salisbury-Court*, and here set down, according to the Intention of the Author. The Dedication is to the Service and Delight of all truly Noble, Generous, and Honest Spirits. This is a Masque which has good Morality in it, and (as I find) was commended by *Browne*, and others.

Spring's Glory, Vindicating Love by Temperance, a Masque, 4to. 1638. This has much of Morality also, and is commended by Mr. *Chamberlain*, a then noted Poet, and others. It's dedicated to *Peter Ball*, Esq. There is joined with this *A Presentation*, as intended for Prince *Charles's* Birth-Day, (*viz.*) *May* 29. which, in other Catalogues has been stiled an Interlude. There are besides, many Poems, Epigrams, Elegies and Epithalamiums.

Tottenham-Court, a Comedy, 4to. printed 1638. but acted five Years before, in *Salisbury-Court*: And is dedicated to the Worshipful, *Will. Mills*, Esq.

Unfortunate Mother, a Tragedy, 4to. 1640. It is dedicated to the Right Worshipful, *Richard Brathwait*, Esq. Some of the Author's Friends bestowed commendatory Verses on this Play, tho' it did not bear acting.

The Woman-Hater Arraigned, a Comedy, and *Charles the First*, a Tragedy, have been by *Philips* and *Winstanly*, plac'd to this Author, but without any Ground or Reason; for which see among the Anonymous Plays, hereafter mentioned.

Thomas Nash.

A Contemporary with the former, tho' of a more eminent Character; he was bred at *Cambridge*, and writ two Plays, called,

Dido, Queen of Carthage, a Tragedy, 4*to*. This was not wholly writ by him, for *Marlow* did somewhat assist therein. The Story from *Virgils Æneids, lib.* 1, & 4.

Summers Last Will and Testament, a Comedy, 4*to*. This Author has writ divers other small Pieces, both in Verse and Prose; but not that Play of *See me, and see me not*, as alledged by Mr. *Philips* and *Winstanley*.

Alexander Nevile.

A Young Gentleman, that at sixteen undertook to translate the *Oedipus* of *Seneca*, and liv'd in the Reign of Queen *Elizabeth*.

Oedipus, a Tragedy, 4*to*. printed 1581. but was Englished by him about twenty Years before, and is dedicated to Dr. *Wotton*, then one of the Queen's Majesty's Privy Council.

Robert Nevile.

A Fellow of *King's-College*, *Cambridge*, in King *Charles* the First's Time, and writ a Play, entituled,

The Poor Scholar, a Comedy, 4*to*. 1662. written divers Years before printed, but I do not find it was ever acted, tho recommended by some Copies of Verses by three other Poets of that Time.

William, Duke of *Newcastle.*

MR. *Langbain* has always, a good Word for Quality, he can see no Blemish in that Person that has a Title, tho' he be so sharp sighted in all those of a lower Station; and he is so transported on this worthy Nobleman, that he baulks the Curiosity of his Reader, for some Account of his Life, to vent a clumsey Flattery. He was of the Illustrious and Ancient Family of *Cavendish*, a zealous Follower of the Royal Cause, and with it exil'd; during his Abode at *Antwerp*, he writ a Book of *Horsemanship*. He was an Encourager of Poetry, and a Poet himself. You may find his Life at large, written by his Dutchess. We have four Comedies of his in Print; as

The Country Captain, a Comedy, 8*vo*. 1649. It was acted at the *Black-Fryars*, by his Majesty's Servants, with good Applause; and usually bound up with another of his, called, *The Variety*.

The Humorous Lovers, a Comedy, 4*to*. 1677. Acted by his Royal Highness the Duke of *York*'s Servants, with great Applause.

The

The Triumphant Widow; or, *The Medley of Humours*, a Comedy, 4to. 1677. and acted by his Royal Highneſs the Duke of *York*'s Servants. This was eſteemed a good Play, and Mr. *Shadwell* had ſo good an Opinion of it, that he borrowed a great part thereof, to compleat his Comedy, call'd, *Bury-Fair*.

The Variety, a Comedy, 8vo. 1649. preſented by his Majeſty's Servants at the *Black-Fryars*. Tho' the Duke's Name be not to this, or *The Country Captain*, which is uſually bound with it; yet, by Mr. *Cartwright*'s Works, and others, we find Satisfaction enough to believe them his.

Margaret, Dutcheſs of *Newcaſtle*.

THE Honourable Conſort of the fore-mentioned Duke, whoſe Plays and Poetry have made ſome Noiſe in the World, and have at leaſt met with Mr. *Langbain* for an Admirer and Defender, I know not her Family, nor Time of Birth or Death. She has publiſhed ſix and Twenty Plays, reckoning thoſe writ in two Parts, each of them for two. They are uſually bound in two Volumes *fol.* 1662, and 1668. Their Names follow:

The Apocriphal Ladies, a Comedy, *fol.* 1662. This Play is not divided into Acts, but has variety of Scenes, to the Number of three and twenty.

Bell in Campo, a Tragedy, in two Parts, *fol.* 1662. In the laſt Part you may find ſeveral Copies of Verſes writ by his Grace, the Duke, her Husband.

The Blazing World, a Comedy, *fol.* 1668. This, tho ſtil'd a Comedy, yet was never perfected by the Authoreſs.

The Bridalls, a Comedy, *fol.* 1668.

The Comical Haſh, a Comedy, *fol.* 1662. This Play was, by Accident, omitted in Mr. *Langbain*'s Catalogue of Plays, and ignorantly by other Catalogue Publiſhers.

The Convent of Pleaſure, a Comedy, *fol.* 1668.

The Female Accademy, a Comedy, *fol.* 1662.

Lady Contemplation, in two Parts, a Comedy, *fol.* 1662. The Duke aſſiſted in ſome Scenes of both Parts.

Love's Adventures, in two Parts, a Comedy, *fol.* 1662. The Duke writ alſo the *Epithalamium* and Song in the laſt Part.

Matrimonial Troubles, in two Parts, the firſt Comedy, the laſt Tragedy, *fol.* 1662.

Nature's Three Daughters (viz.) *Beauty, Love, and Wit*, in two parts, a Comedy, *fol.* 1662.

The Preſence, a Comedy, *fol.* 1668. The Scenes deſigned for this Play, were ſo numerous, that the Dutcheſs thought it would lengthen it too much, therefore printed them ſeperately.

Publick

Publick Wooing, a Comedy, *fol.* 1662. Two Scenes and two Songs at the End of this Play, with divers Speeches therein, are writ by his Grace, the Duke of *Newcaſtle*.

Religion, a Tragi-Comedy, *fol.* 1662.

Several Wits, a Comedy, *fol.* 1662.

The Sociable Companions; or, *The Female Wits*, a Comedy, *fol.* 1668.

The Unnatural Tragedy, *fol.* 1662. The Prologue and Epilogue of this Play, were writ by his Grace, the Duke of *Newcaſtle*.

Wits Cabal, in two Parts, a Comedy, *fol.* 1662. The Epilogue of the firſt Part was alſo writ by his Grace, the Duke of *Newcaſtle*.

Youth's Glory, and Death's Banquet, in two Parts, a Tragedy, *fol.* 1662. Two Scenes, and the Speeches of the firſt Part, as alſo the Songs and Verſes in the ſecond Part, were alſo writ by his Grace, the Duke of *Newcaſtle*.

Beſides theſe Dramatick Works, ſhe has writ divers other Pieces; as, *The Life of the Duke of New-Caſtle*, 1667. alſo the ſame in *Latin*, 1668. *Philoſophical Fancies*, 1653. A Volume of Poems, 1653. *Philoſophical Opinions*, 1655. *Nature's Picture, drawn by Fancies Pencil, to the Life*; at the End of which was her own Life, 1656. A Volume of *Orations*, 1662. *Philoſophical Letters*, 1664. Two hundred and eleven *Sociable Letters*, 1664. All which Volumes are printed in *fol.*

Thomas Newton.

ONE of the Tranſlators of *Seneca*, in the Reign of Queen *Elizabeth*, he tranſlated one entirely, and club'd with *Jaſper Heywood* and *Alexander Neville* in the reſt; but publiſh'd them all together, with a Dedication to Sir *Thomas Henage*, then Treaſurer of her Majeſty's Chamber. *Phillips*, in his *Theatrum Poetarum*, aſcribes one other Play to this Author, call'd, *Tamberlain the Great*, which is none of his, but *Marlo's*.

Thebais, a Tragedy, 4to. Tranſlated from *Seneca*, as before intimated, it has no *Chorus*, and is the ſhorteſt of all that Author's Tragedies.

Thomas Norton, and *Tho. Sackvile.*

THeſe Twin Authors liv'd in Queen *Elizabeth's* Reign, the latter was Lord *Buckhurſt*, and in 1 *Jac.* created Earl of *Dorſet*, *Mar.* 13. 1603.

Ferres.

Ferrex and Porex, a Tragedy, 8vo. first printed 1665. but since by the Title of

Gorboduc, a Tragedy, 4to. re-printed, 1590. This Play was presented by the Gentlemen of the *Inner-Temple*, before the Queen's most excellent Majesty; and accounted an excellent Play, full of Morality. Plot from our British Chronicles.

Thomas Nuce.

AN Author likewise in Queen *Elizabeth's* Time, who translated one of *Seneca's* Plays, called,

Octavia, a Tragedy, 4to. Consult *Sueton. in vit. Claud. Tacitus, lib.* 12. *c.* 14. *Dion. Nero, &c.*

O

Thomas Otway.

THE Place of Mr. *Otway's* Birth I know not; but he was of a good Family, and has a Nephew a Captain in the present Service. He was bred at *Christ-Church*, in *Oxford*, and thence remov'd to *London*, not going on with the Design of being of the Clergy. Tho' at first he met with but little Encouragement here, but what a small Allowance and Sallery from the Play-house afforded (for he was first a Player) but after he had writ *Don Carlos*, he began to have a Name, having in that Play discovered some Touches of a Tallent, very few of our English Poets have been Master of, in moving the Passions, that are, and ought to be the Aim of all Tragick Poets, Terror and Pity; and in which none equall'd him, in his two following Tragedies of *The Orphan*, and *Venice Preserv'd*. He was a Jovial Companion, and a great Lover of the Bottle, and Particularly of *Punch*; the last thing he made before his Death, being an excellent Song on that Liquor. We have in Print of his, ten Plays; another more excellent than all of them, is, by some malicious or designing Person suppress'd, either hereafter to set up a Reputation to themselves, by owning it, or to procure a Profit by selling it for their own.

Alcibiades, a Tragedy, 4to. 1675. acted at the Duke's Theatre. The Dedication is to the Right Honourable, *Charles*, Earl of *Middlesex*. This was the first Product of our Author. The Plot from

Corn.

Corn. Nepos, and *Plutarch*, both in the Life of *Alcibiades*; but he has varied from the Story, making *Alcibiades* a more ſcrupulous Man than the Hiſtorians do, who accuſe him of Adultery with the Queen of *Agis*, *&c.*

The Atheiſt; or the ſecond Part of *The Soldier's Fortune*, a Comedy, 4*to.* 1684. The Dedication is to the Lord *Eland*, Eldeſt Son to the Marqueſs of *Hallifax*. Plot, in Part, taken from *The Inviſible Miſtreſs*, in *Scarron's Novels*.

The Cheats of Scapin, a Farce, 4*to.* 1667. acted at the Duke's Theatre: It is printed with *Titus and Berenice*, a Tragedy after mentioned, writ by the ſame Author. 'Tis tranſlated from *Moliere*, which, originally is *Terrences Phormio*.

Caius Marius, his Hiſtory and Fall, a Tragedy, 4*to.* 1680. acted at the Duke's Theatre; and its Dedication to the Lord Viſcount *Faulkland*. Part of it ſtollen from *Shakeſpear's Romeo and Juliet*. Plot from *Plutarch*, in his Life of *Caius Marius*, and *Lucan's Pharſalia*, Book 2.

Don Carlos, Prince of Spain, a Tragedy, 4*to.* 1679. The Dedication is to his Royal Highneſs, the Duke. This is the ſecond Play our Author ever writ, and gain'd him great Reputation. Plot from the Novel ſo called, 12*mo.* you may alſo conſult the Spaniſh Chronicles in the Life of *Philip* the Second.

Friendſhip in Faſhion, a Comedy, 4*to.* 1678. acted at the Duke's Theatre, with good Applauſe. Its Dedication is to the Right Honourable, *Charles*, Earl of *Dorſet* and *Middleſex*.

The Orphan; or, *The Unhappy Marriage*, a Tragedy, 4*to.* 1680. acted at the Duke's Theatre. Its Dedication to her Royal Highneſs, the Dutcheſs. This is acccounted an excellent Play, and often acted of late Days. Plot from the Hiſtory of *Brandon*, *p.* 17. and *The Engliſh Adventures*, a Novel.

The Soldiers Fortune, a Comedy, 4*to.* 1681. acted by their Royal Highneſſes Servants, at the Duke's Theatre. The Lady *Dunce*, making her Husband Agent, is from *Moliere Eſcole de Maris*, *&c.* See alſo *Boccace's Novels*, Day 3. Nov. 3. and *Scarron's Comical Romance*, p. 227.

Titus and Berenice, a Tragedy, 4*to.* 1677. to which is joined *The Cheats of Scapin*, acted at the Duke's Theatre; and dedicated to the Right Honourable, *John*, Earl of *Rocheſter*. Tranſlated from Monſieur *Racine*; it wants two Acts of the uſual Number. The Story of *Titus* and *Berenice* you may find in *Suetonius*, *Dioniſius*, *Joſephus*, *&c.*

Venice Preſerv'd; or, *A Plot diſcovered*; a Tragedy, 4*to.* 1688. acted at the Duke's Theatre; dedicated to the Dutcheſs of *Portſmouth*. This is an incomparable Play, and often acted of late Days. The Plot is taken from a little Book, printed 8*vo.* being an Account of the Conſpiracy of the *Spaniards* againſt *Venice*.

This

This Author writ a ſmall Piece, called, *The Poet's Complaint to his Muſe*, 4to. 1680. alſo a Paſtoral on King *Charles* the Second, which is publiſh'd in Mrs. *Behn*'s *Lycidas*, 8vo. p. 81. and ſince his Death, is printed a Tranſlation of his from the French, called, *The Hiſtory of the Triumvirates*, 8vo. 1686.

J. Oldmixon.

THis Gentleman is of an ancient Family of *Oldmixon*, near *Bridgewater* in *Somerſetſhire*. As for the particulars of his Life, I can ſay little of them, only that he has given the World a Paſtoral, called,

Amintas, acted at the Theatre Royal. The Title Page lets us know, that it is taken from the *Aminta* of *Taſſo*, and the Preface informs us of the ill Succeſs it met with on the Stage: which indeed cannot be attributed to the Engliſh Author's Performance, which is as well as the Original wou'd allow; but, with Submiſſion to our Author's better Judgment, I muſt needs ſay, that Paſtoral it ſelf, tho' never ſo well writ, is not a Subject fit for ſo long an Entertainment as that of the Stage. This the Ancients very well knew, and therefore they wiſely confin'd it to a narrower Compaſs, as is evident from the *Idyllia* of *Theocritus*, and the *Bucolics* of *Virgil*: For the ſedater Paſſions (which our Author himſelf attributes to a Shepherd's Life) of theſe Innocent People repreſented in a Paſtoral, cannot afford ſo lively Pleaſure to an Audience, as may ballance the Length of their Attention, that muſt of neceſſity grow languid, and tyr'd, with ſo very calm an Emotion, which is ſtill kept active by the more violent Paſſions, proper for Tragedy. This extending of the ancient Paſtoral to ſo unreaſonable a length was, as well as *Farce*, an Italian Invention, and not one jot the better, becauſe cover'd with ſo great a Name as *Taſſo*'s. I cou'd never find that Authority wou'd ſilence the Sentiments of Nature and Reaſon; and *Taſſo*, that has been guilty of Abſurdeties enough in his Epic Poem, muſt not be ſuppos'd infallible in his Paſtoral. After all, I am of Opinion, that it is but a weak Refuge to fly to the Opinion or Taſte of a Foreign Nation, from the Judgment of our own; for I'm ſatisfy'd that there are not fewer Men of Senſe in *England*, and a great many more of Learning, than *Italy* affords us. *Aminta* might pleaſe there, but if we judge by our Taſte of Poetry, and with ours by the Ancients, it pleas'd without Reaſon, and only perhaps for the Novelty, or, which is yet moſt likely, becauſe it was ſung in *Italy*, that Muſical Nation minding more the Performance of the Compoſer, than Poet. All that can be ſaid for our Author is, that in an ill Choice, he has equal'd his Original, and in ſome Places improv'd it.

P. *John*

P

John Palsgrave.

THIS Author was a Batchelor of Divinity, and Chaplain to King *Henry* the Eighth. He publiſhed one Play under the Title of

Acolaſtus, a Comedy, 4*to*. 1540. dedicated to King *Henry* the Eighth; tranſlated from the Latin Play of the ſame Name, writ by *Guil. Fullonius*, and printed in Old Engliſh Character. 'Tis the Parable of the Prodigal Son.

Peaps.

A Scholar of *Eaton School*, who at ſeventeen, writ a Play, called, *Love in its Extaſy*, a Paſtoral, 4*to*. 1649. but written many Years before 'twas printed.

George Peel.

THis Author was Maſter of Arts in *Chriſt-Church-College*, *Oxon*, in the Reign of Queen *Elizabeth*, writ two Plays.

David and Bethſhabe, their Love, with the Tragedy of Abſalom, 4*to*. 1599. This Play, as the Title ſays, was divers times play'd on the Stage. Plot from Holy Scripture.

Edward the firſt, a Hiſtory 4*to*. 1593. This King was ſirnamed *Long-Shanks*, and the Play gives an Account of his return from the *Holy Land*, with the Life of *Kewellin*, Rebel in *Wales*; it alſo relates the Story of Queen *Eleanor's* ſinking by *Charing-Croſs*, and riſing again at *Queen-Hithe*, before called *Potters-Hithe*. See *Graſton*, *Martin*, *Holingſhead*, *Stow*, and other Engliſh Chronicles.

The Tragedy of *Alphonſus*, *Emperor of Germany*, by miſtake, plac'd to him, in ſome Catalogues, is not his, but *Chapman's*.

Mrs. *Catharine Philips.*

SHE was, if I miſtake not, born in *Brecknock-ſhire*, in *Wales*, Contemporary of *Cowley*, and much praiſed by him. I muſt confeſs, I cannot but prefer Mrs. *Behn* infinitely before her; ſhe ſeems

seems to be a very cold Writer, while you may find in *Aphra* both Fire and Easiness, which Mrs. *Philips* wanted. She dy'd of the Small Pox, *June*, 22. 1664. Aged 31.

Horace, a Tragedy, *fol.* 1678. Translated from the French of *Corneille*. This Authress leaving the Play unfinish'd at her Death, Sir *John Denham* compleated it, by adding the fifth Act; after which, it was acted at Court by Persons of Quality. Plot from *Livy*, *lib.* 1. *c.* 2. *L. Florus*, *&c.*

Pompey, a Tragedy, *fol.* 1678. acted at the Duke's Theatre, with great Applause. There was usually at the End acted a Farce of Sir *William Davenant's*, which you may find in his *Play-House to be Lett*. The Earl of *Orrery*, and Countess of *Cork*, were the Chief Instruments of bringing this Play in English, to light. Translated also from *Corneille*, and Plot from *Lucan's Pharsalia*.

Mrs. *Mary Pix*.

THis is a Lady yet living, and in this Poetick Age, when all Sexes and Degrees venture on the Sock or Buskins, she has boldly given us an Essay of her Talent in both, and not without Success, tho' with little Profit to her self.

Ibrahim, the Thirteenth Emperor of the Turks, a Tragedy, acted at the Theatre Royal, 1696. *4to.* and dedicated to *Richard Minchal*, of *Burton*, Esq; This Play, if it want the Harmony of Numbers, and the Sublimity of Expression, has yet a Quality, that at least ballances that Defect, I mean the Passions; for the Distress of *Morena* never fail'd to bring Tears into the Eyes of the Audience; which few Plays, if any since *Otway's*, have done; and yet, which is the true End of Tragedy. She informs us, that by mistake it was called *Ibrahim the Thirteenth*, when it should have been called, *Ibrahim the Twelfth*, the Story you may find in Sir *Paul Ricaut's Continuation of the Turkish History*.

The Innocent Mistress, a Comedy, acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 1697. *4to.* The Prologue and Epilogue writ by Mr. *Motteux*. This is a diverting Play, and met with good Success, tho' acted in the hot Season of the Year, our Poetress has endeavoured to imitate the Easiness and Way of the Author of *Vertue in Danger*, and *The Provok'd Wife*. She has borrowed some Incidents from other Plays; as Mrs. *Beauclair's* carrying of Mrs. *Flywife* from Sir *Francis Wildlove*, from the *Vertuous Wife* doing the same to her Husband's *Mistress*. Then the Scene in the *Park* betwixt Sir *Francis* and her in her *Mask*, is a kind of Copy in young *Bellair*, and *Harriots* in Sir *Fopling*. Miss *Peggy* seems a Copy of Miss *Hoyden*, as *Chattal* is of several of the parts written of late for Mr. *Dogget*. But notwithstanding these Imitations,

Imitations, which ever have been allowed in Poets, the Play has its peculiar Merit; and as a Lady carried the Prize of Poetry in *France* this Year, ſo in Juſtice, they are like to do in *England*; tho indeed we uſe them more barbarouſly, and defraud them both of their Fame and Profit.

The Spaniſh Wives, a Farce, acted at the Theatre in *Dorſet-Gardens*, by his Majeſty's Servants, 1696. and dedicated to the Honourable Collonel *Tipping*, of *Whitfield*. This Farce had the good Fortune to pleaſe, and it muſt be own'd, there are two or three pleaſant Turns in it. For the Plot conſult the Novel of the *Pilgrim*.

Samuel Pordage, Eſq;

LAtely, if not ſtill, a Member of *Lincolns-Inn*, and Author of two Plays, call'd,

Herod and Mariamne, a Tragedy, 4*to*. 1673. acted at the Duke's Theatre, dedicated to the Dutcheſs of *Albemarle*. A Play writ many Years before it was prefer'd to the Stage, where it was receiv'd with great Satisfaction. Plot from *Joſeph. Hiſt. Philo Judæus*, and *Cleopatra*, a Romance, in the Story of *Tyridates*.

Siege of Babylon, a Tragi-Comedy, 4*to*. 1678. dedicated to her Royal Highneſs the Dutcheſs of *York*. Plot from the aforeſaid Romance of *Cleopatra*.

Henry Porter.

AUthor of an Hiſtorical Play, in Queen *Elizabeth's* Reign, call'd,

Two Angry Women of Abingdon, with the humourous Mirth of Dick Coomes, and Nicholas Proverbs, two Serving-men, a Comedy, 4*to*. 1599. acted by the Right Honourable, the Earl of *Nottingham*, Lord High Admiral's Servants.

Thomas Porter.

THis Gentleman liv'd in the Time of the two *Charles*'s, and writ, 1664. a Play, call'd.

The Carnival, a Comedy, 4*to*. 1664. acted at the Theatre Royal, by his Majeſty's Servants.

The Villain, a Comedy, 4*to*. 16 . acted at the Duke's Theatre. This Play is now ſometimes acted, Mr. *Sandford* having gain'd great Reputation by playing the part of *Malignii*.

George

George Powell.

SON of Mr. *Powell*, an ancient Player, lately dead; he is more eminent for playing than writing, tho' there are ſome Plays under his Name; as,

Alphonſo King of Naples, a Tragedy, 4*to.* 1691. Acted at the Theatre Royal, by their Majeſties Servants, and dedicated to her Grace the Dutcheſs of *Ormond*. The Prologue is written by *Jo. Haynes*, and Epilogue by Mr. *Durfey*.

Brutus of Alba; or, *Auguſtus's Triumph*, a new Opera, acted at the Theatre in *Dorſet Garden*, by his Majeſty's Servants, 1690, 4*to.* and dedicated by *Sam. Briſcoe*, Bookſeller to *George Powel*, and *John Verbruggen*. This Play has not ſo much as the whole Title new, for *Brutus of Alba* is a Play of Mr. *Tate*'s, and all the Deſign taken out of ſeveral old Plays.

The treacherous Brother, a Tragedy, 4*to.* 1690. acted by their Majeſties Servants, at the Theatre Royal, and dedicated to the Patentees and Sharers of their Majeſties Theatre. Plot from *The Wall-Flower*, a Romance, *fol.* writ by Dr. *Baily*, formerly Preſident of St. *John*'s, *Oxon*.

A very good Wife, a Comedy, 4*to.* 1695. acted by their Majeſties Servants, at the Theatre Royal; and dedicated to the honoured *Alexander Popham*, Eſq; The Prologue is writ by Mr. *Congreve*. This Play is taken whole Pages together out of *Brome*.

Thomas Preſton.

I Know no more of this Author, than that he has writ one Play, called,

Cambyſes, King of Perſia, a Tragi-Comedy, 4*to.* a very ancient Play with an odd, long Title, which runs thus, (*viz.*) A lamentable Tragedy, mixt full of pleaſant Mirth; containing the Life of *Cambyſes*, King of *Perſia*, from the beginning of his Kingdom unto his Death; his one good Deed of *Execution*, after the many *Wicked Deeds*, and *Tyrannous Murders* committed by and through him: and laſt of all, his *odious Death, by God's Juſtice appointed. Done in ſuch Order as followeth. London*, Printed by *John Alde*. It is writ in old faſhion'd Metre, and has no Date. Plot from *Herodotus* and *Juſtin*.

Edmund Preſtwich.

OF whom I know no more, than that 'tis ſaid, he has writ a Play, called,

Hippolitus, a Tragedy, 8*vo.* 1641. A Play, which Mr. *Langbain* ſays, he never ſaw; the Author's Name is to it, who took the Plot from that of *Seneca*, or the *Phædra* of *Euripides*.

The Hectors, another Play, has been by ſome Catalogues attributed to this Author; but I cannot learn for any Reaſon it ſhould be his, ſo you find it placed among the Anonymous Plays.

Q

Francis Quarles.

HE was born at *Stewards*, a Seat in *Rumford*, in the Pariſh of *Horn-Church*, *Eſſex*, his Father was *James Quarles*, Eſq; Clerk of the *Green Cloth*, and Purveyor to Quen *Elizabeth*. He ſtudied firſt at *Chriſt-Church*, *Cambridge*, then at *Lincolns-Inn*; was Cup-bearer to the Queen of *Bohemia*, Secretary to Biſhop *Uſher*, and Cronologer to the City of *London*. He ſuffered Perſecution by the Government then in being, for a Book called, *The Loyal Convert*. The Troubles of *Ireland* brought him to die at Home, in the Two and Fiftieth Year of his Age, *Sept.* 8. 1644. He had Eighteen Children by one Wife, and lies buried in St. *Foſter's* Church, *London*. He writ one Play, called,

The Virgin Widow, a Comedy, 4*to.* 1649.

He writ divers other Pieces, as a Book of *Emblems*, which has born many Editions; a Book of *Poems*, wherein is the Hiſtory of *Sampſon*, *Jonah*, *Eſther*, and *Job Militant*; *Argalus and Parthenia*; *Enchiridion of Meditations*, *Divine and Moral*; *Pentalogia*, or, *The Quinteſſence of Meditation*; *The Loyal Convert*, with ſome others.

R

Thomas Randolph.

HOughton in *Northamptonſhire* gave Birth, *Weſtminſter* School, and *Trinity Colledge*, *Cambridge*, (where he was Fellow) a learned Education to this Poet. He was an adopted Son of *Ben. Johnſon*; and dyed Young, tho' his exact Age I know not; he writ theſe following Plays.

Amintas; or, *The Impoſſible Dowry*, a Paſtoral, 8*vo.* 1688. This was acted before the King and Queen at *White-Hall.*

Ariſtippus; or, *The Jovial Philoſopher*, a Tragi-Comedy, 8*vo.* 1688. to which is added, *The Conceited Pedlar.* This was preſented in a private Shew.

Hey for Honeſty, Down with Knavery, a Comedy, 4*to.* 1651. Tranſlated from *Ariſtophanes*'s *Plautus.* This was ſince augmented and publiſhed in 8*vo.* by another Hand, (*viz.*) *F. J.*

The Jealous Lovers, a Comedy, 8*vo.* 1668. This was preſented to their Majeſties at *Cambridge*, by the Students of *Trinity-Colledge*, and has been accounted the beſt of his Plays, it was reviſed by the Author in his Life-time, and ſince reviv'd on the Stage, 1682. It is dedicated to Dr. *Comber*, Dean of *Carliſle.*

The Muſes Looking-Glaſs, a Comedy, 8*vo.* 1681. before called, *The Entertainment.* Sir *Aſton Cockain*, and one Mr. *Rich*, formerly of *Chriſt-Church Colledge*, *Oxon*, have given great Commendation of this Play.

The two firſt and two laſt of theſe Plays are printed at *Oxon* with his Poems.

Edward Ravenſcroft.

A Gentleman of an Ancient Family, and tho' deſign'd for the Law, and once a Member of the *Middle Temple*, was pleaſed to quit the rugged Paths of Buſineſs for Poetry, in which he has performed with various Succeſs. So omitting Mr. *Langbain*'s Perſonal Reflections, which ſavour ſtrongly of the Univerſity, I ſhall proceed to an Account of the Plays.

The Anatomiſt; or, *The Sham Doctor*, a Comedy, 4*to.* 1697. acted at the Duke's Theatre in *Little-Lincolns-Inn-Fields*, and dedicated to *Thomas Ravenſcroft*, Eſq; late High-Sheriff of *Flintſhire.* This Play met with extraordinary Succeſs having the Advantage of the excellent Muſick of *The Loves of Mars and Venus* perform'd with it.

The Canterbury Gueſts; or, *A Bargain Broken*, a Comedy, 4*to* 1695. acted at the Theatre Royal, and dedicated to *Rowland Eyre* Eſq; this Play had not that Succeſs the Poet deſired, as may be gathered from the Epiſtle.

The Careleſs Lovers, a Comedy, 4*to*. 1673. Acted at the Duke's Theatre. Part of this Play borrowed from *Molliere's Monſieur de Pourceaugnac*, 8*vo*.

The Citizen turn'd Gentleman, a Comedy, 4*to*. 1675. acted at the Duke's Theatre, and dedicated to his Highneſs, Prince *Rupert*. Borrowed from the ſame Author he made uſe of in the fore-going Play, and *Molliere's le Burgois Gentlehome*.

Dame Dobſon; or, *The Cunning Woman*, a Comedy, 4*to*. 1684. acted at the Duke's Theatre. Tranſlated from *La Devenireſſe*, a French Comedy.

Engliſh Lawyer, a Comedy, 4*to*. 1678. acted at the Theatre Royal, tranſlated from the Latin *Ignoramus*.

The Italian Husband, a Tragedy, 4*to*. 1697. acted at the Theatre in *Little-Lincolns-Inn-Fields*. To this Play, beſides the Prologue, is prefixt a Dialogue, which he calls, *The Prelude*. This Diſcourſe is managed by the *Poet*, a *Critick*, and one Mr. *Peregrine*, the Poet's Friend; Mr. *Peregrine* and the *Poet* would make it out, that the *Italian* Way of writing a Tragedy in Three Acts, is very commendable; That I ſhall leave to the Deciſion of our great Maſter *Horace*, who will have the Dramma neither more nor leſs than Five. Then the Poet ſeems under another Miſtake, in thinking, that becauſe an *Italian* Lady would eſteem you a dull, heavy and Phlegmatick Lover, if you ſhould waſte time in idle Ceremony and Complement; it is Excuſe enough for her yielding ſo ſoon in his Play: For if they are ſuch, they are no fitter for a Tragedy, than one of our *Engliſh* Proſtitutes, and can *here* merit no more Pity. And tho' it is an extraordinary thing to make us pity the Guilty, (which I know none but *Otway* could do) yet the Audience muſt be very Compaſſionate, to pity ſo willing an Adultery as this; and her Repentance proceeds from Fear, more than a Senſe of the Crime, or at leaſt from the ſeeming Generoſity of the Husband, join'd with a Fear of Death. Our Poet is under the ſame Miſtake with other of our modern Writers, who are fond of cruel, barbarous, and bloody Stories, and think no Tragedy can be good, without ſome Villain in it; but of this elſewhere. As for the *Laconic* Way he affects, I ſhall only ſay this, That it was in uſe only with the *Lacedemonians*, who were alſo Maſters of their Paſſions; and never the more natural for being ſhort, for very few Paſſions, and only ſome part of them, are to be drawn in that ſnip ſnap way. I only ſay this in reſpect to the Ancients, whoſe Practice is natural, and directly contrary to our Author's.

King

King Edgar and Alfreda, a Tragedy, 4*to.* 1677. Plot from *Engliſh* Chronicles; ſee alſo *The Annals of Love*, 8*vo.*

The London Cuckolds, a Comedy, 4*to.* 1683. acted at the Duke's Theatre. Plot part from *Scarron's Novels*, 8*vo.* Nov. 1. (*viz.*) *The Fruitleſs Precaution.* Part from *Les Contes Du-Sieur D'ouville*, 8*vo. part* 2. *pag.* 121. And part from *Boccace's Novels*, *Day* 7. *Nov.* 6, 7.

Scaramouch a Philoſopher, *Harloquin a School-Boy*, *Bravo a Merchant and Magician*; a Comedy after the *Italian* Manner, 4*to.* 1677. acted at the Theatre Royal. Part of this Play taken from *Molliere's Le Bourgeois Gentlehomme*; and part from *Le Marriage Force*, 8*vo.*

The Wrangling Lovers; or, *The Inviſible Miſtreſs*, a Comedy, 4*to.* 1677. acted at the Duke's Theatre. Compare this with a Play called, *Les Engagements du Hazard*, by *Corneille*; and a Romance, called, *Deceptio Viſus*; or, *Seeing and Believing are two Things*, 8*vo.*

The Tragedy of *Titus Andronicus*, by *Shakeſpear*, was about the time of the Popiſh Plot, revived and altered by this our Author; who, in his Epiſtle, denies it to be *Shakeſpear's*, and then boaſts of his own Labour and Pains therein, by making great Alterations and Additions, and that he had not only refined the Language, but made many Scenes entirely new.

Thomas Rawlins.

PRincipal Graver of the Mint to both the K. *Charles*'s, till he died, 1670. and when he was very young, writ a Play, called,

The Rebellion, a Tragedy, 4*to.* 1640. acted by his Majeſty's Company of Revels, Nine Days ſucceſſively, as alſo divers times ſince with good Applauſe, and dedicated to a Kinſman of his, *Robert Ducie*, of *Aſton* in the County of *Stafford*, Eſq; There is printed 11 Copies of Verſes with this Play, in Commendation of the Author.

Edward Revet.

THE Author of a Play, publiſhed 1671. called,

The Town Shifts; or, *The Suburbs Juſtice*, a Comedy, 4*to.* 1671. acted at his Royal Highneſs, the Duke of *York*'s Theatre. This is an inſtructive Play.

Nathaniel Richards.

AN Author in the time of King *Charles* the Firſt, and publiſhed one Play about the beginning of the Civil Wars, called, *Meſſalina, the Roman Empreſs*, her Tragedy, 8*vo.* 1640. This was acted divers times by the Company of his Majeſty's Revels, with great Applauſe; and dedicated to the Right Honourable, *John Cary*, Viſcount *Rochford*. Plot from *Suetonius*, *Claudian*, *Pliny*, *Juvenal*, and *Plutarch*.

William Rider.

THis Author was Maſter of Arts, and writ one Play, called, *The Twins*, a Tragi-Comedy, 4*to.* 1655. acted at the private Houſe in *Salisbury-Court*, with general Applauſe.

William Rowley, vide *Webſter*, &c.

HE ſtudied once at *Pembrook-Hall*, *Cambridge*, and was in writing Aſſociate with *Shakeſpear*, *Fletcher*, *Maſſinger*, *Heywood*, *&c.*

All's loſt by Luſt, a Tragedy, 4*to.* 1633. acted at the *Phœnix* in *Drury-Lane*, by the Lady *Elizabeth's Servants*. Plot, *Lipſii Monita*, Lib. 1. Cap. 5. &c. *Turquet*, Lib. 5. Cap. 30. *Unfortunate Lovers*, Nov. 3.

A Match at Midnight, a pleaſant Comedy, 4*to.* 1633. Plot of *Bloodhound*'s being hid under the Widow's Bed, taken from an old Story, you may alſo find in *The Engliſh Rogue*, part 4. chap. 19.

A Shoemaker's a Gentleman, a Comedy, 4*to.* 1638. ſtyled, A merry and Pleaſant Comedy, as it has been ſundry times acted at the *Red Bull*. Plot from *The Hiſtory of the Gentle Craft*, 4*to.*

A new Wonder, a Woman never vext, a Comedy, 1632. The Widow's finding her Wedding Ring in a Fiſhes Belly, founded on the Story of *Polycrates*, in *Thalia* of *Herodotus*.

The Spaniſh Gipſies, a Comedy, 4*to.* See *Middleton*, who joined with him in this.

The Witch of Edmonton, a Tragi-Comedy, 4*to.* 1658. acted by the Prince's Servants at the *Cock-pit* in *Drury-Lane*, as alſo once at Court, with great Applauſe.

Samuel

Samuel Rowley.

THis Author writes himſelf Servant to the Prince of *Wales*, which by the Date of his Play muſt be *Charles* II.

The Noble Spaniſh Soldier; or, *A Contract broken juſtly revenged*, a Tragedy, 4*to.* 1634. This Play was printed after the Author's Death.

When you ſee me, you know me, or the famous Chronical Hiſtory of *Henry* VIII. with the Birth and vertuous Life of *Edward*, Prince of *Wales*, 4*to.* 1632. This was play'd by the Prince of *Wales*'s Servants. Plot from *Engliſh Chronicles*; ſee alſo the Life of King *Henry* VIII. by the Lord *Herbert*, of *Cherbury*.

Joſeph Rutter.

A Dependant of the Family of the Lord *Dorſet*, and Servant to his Son, and at his Command, tranſlated the *Cid* of *Corneille*.

The Cid, a Tragi-Comedy, 8*vo.* 1637. acted before their Majeſties at Court, and at the *Cock-Pit* in *Drury-Lane*, by their Majeſties Servants; dedicated to *Edward*, Earl of *Dorſet*, whoſe Son put his Hand to ſome part of the Tranſlation from *Corneille*.

The Cid, Part II. a Tragi-comedy, 8*vo.* 1640. dedicated to the Lady *Theophila Cook*. This part was alſo tranſlated from *Corneille*, by our Author, at the Command of his Majeſty. Theſe Plays are generally bound together, and are founded on Hiſtory; ſee *Roderic de Tolede*, and *Mariana*, *&c.*

The Shepherds Holiday, a Paſtoral Tragi-Comedy, 8*vo.* 1635. acted before their Majeſties at *White-Hall*, by the Queen's Servants. This is written in Blank Verſe, and attributed to our Author by *Kirkman*, in his former Catalogues, though there is no more than *J. R.* affixed to the Title Page.

Thomas Rymer.

A Gentleman born in the North of *England*, the Country of his Family, but I cannot be poſitive to the County; of which Univerſity he was I know not, but his firſt Applications in this Town were to the Law in *Grays-Inn*. However, his Learning and Love to Poetry led him to a Conſideration of thoſe Authors, which ſet him up for a Critic; and it muſt be confeſs'd, that he has merited ſome Praiſe in his Preface to *Rapin*, and the firſt part of this

View of the Tragedies of the laſt Age; tho' I cannot ſo much as agree with thoſe that allow moſt of the Errors he has found in *Shakeſpear*, Juſt; for I'm confident it may be made Evident, that not the fifth part have any Juſtice. He, ſince the Death of Mr. *Shadwell*, has the Place of Hiſtoriographer to his Majeſty, for which Office 'tis certain his Learning very well qualifies him.

Edgar; or, *The Engliſh Monarch*, an Heroick Tragedy, 4*to*. 1678. dedicated to King *Charles* the Second. Mr. *Ravenſcroft* hath writ a Play on the ſame Subject, publiſhed the Year before this. For the Plot, conſult *W. Malmsbury*, *H. H. Huntingdon*, *Rog. Hoveden*, *Pol. Virgil*, and other Engliſh *Chronicles*: ſee alſo *The Annals of Love*, 8*vo*.

S

Thomas Sackvile, ſee *Norton*.

Thomas St. Serf.

THE Author of one Play, called,

Tarugo's Wiles; or, *The Coffee-Houſe*, a Comedy, 4*to*. 1668. acted at the Duke of *York*'s Theatre; dedicated to the Right Honourable, *George*, Marqueſs of *Huntley*. One part of this Play is built on *No Puedeſer*; or, *It cannot be*, a Spaniſh Play: and another part on *Sir Courtly Nice*, written by Mr. *Crown*.

William Sampſon.

A Retainer of Sir *Henry Willoughby*'s Family of *Richley* in *Derbyſhire*, in the Reign of King *Charles* the Firſt. He writ one Play and part of another.

The Vow-breaker; or, *The Fair Maid of Clifton, in Nottinghamſhire*; a Tragedy, 4*to*. 1633. acted by ſeveral Companies with great Applauſe; and dedicated to Mrs. *Ann Willoughby*, Daughter to Sir *Henry*, aforeſaid.

Herod and Antipater, a Tragedy, 4*to*. See *Markham*, with whom he joined in this.

George

George Sandys, Eſq;

THis Poet was Son of *Edwin*, Archbiſhop of *York*, born at *Biſhops-Thorp*, in *York-ſhire*, 1577. was enter'd in St. *Mary-Hall*, *Oxon*, at Eleven Years old; began his Travels about the World 1610. the Year of the Murder of *Henry* IV. of *France*. among his Poetical Works he tranſlated a Latin Play of *Hugo Grotius*, entituled, *Chriſt's Paſſion*. He died at *Boxley-Abby*, in *Kent*, being his Nephew Mr. *Wiat*'s Seat, and buried in the Chancel of that Church, *March* 7. 1643.

Chriſt's Paſſion, a Tragedy, 8*vo*. 1640. dedicated to King *Charles* the Firſt. Tranſlated from the Latin of *Hugo Grotius*, with Annotations. It was reprinted with Sculptures, 8*vo*. 1688.

This Author alſo tranſlated *Ovid's Metamorphoſis*, publiſhed likewiſe with Sculptures, *Fol*. 1632.

Charles Saunders.

THis young Gentleman writ a Play, whilſt a King's Scholar, called,

Tamberlain the Great, a Tragedy, 4*to*. 1681. acted by his Majeſty's Servants at the Theatre Royal, as alſo before the King at *Oxon*. This Play was highly commended by Mr. *Banks*, and other Poets. Plot from *Aſteria* and *Tamerlane*, a Novel, 8*vo*.

Thomas Scot.

AN Author yet living, he was a *Weſtminſter* Scholar, and lately a Student in *Cambridge*, who has given the Town two new Plays in Appearance, at leaſt two new Titles, the firſt in Order, and writing, is,

The Mock Marriage, a Comedy, 4*to*. acted at the Theatre in *Dorſet-Garden*, by his Majeſty's Servants, 1696. This Author has given us no Proof of his Talent in Flattery, for he has dedicated neither of thoſe Plays he has appeared in; but he has that part of a Poet however, of flattering himſelf (as indeed every Man does more or leſs) in defending what the Town has once condemned, for tho' a bad Play may take, yet we hear very few Inſtances that a good one miſcarried; 'tis true, this is like other general Rules, not without its Exception. This particular Play met with pretty good Succeſs, for the Seaſon of the Year, conſidering it the firſt Eſſay of a young Writer, unacquainted with the Town.

The

The Unhappy Kindneſs; or, *A Fruitleſs Revenge*, a Tragedy, 4*to.* acted at the Theatre Royal, 1696. This Play is only the *Wife for a Month* of *Fletcher*'s alter'd, tho' he has thought fit to retain its greateſt Faults, in the Character of the Wife, whoſe Behaviour to her Husband, to provoke him to eaſe her of her Maiden-head, is by no means agreeable to the Modeſty of the Sex, which is a Sin againſt the Manners.

Elkanah Settle.

AN Author now living, who was ſome time at *Trinity-Colledge*, *Oxon*; but coming to *London*, and having been there poſſeſſed with Poetry, ſpent a very good Fortune, and then ſtuck to the Stage, which yet would not ſtick to him; his fickleneſs in political Principles (having once been an active Man for the Whigg-Party) loſt him too his Friends on the other Side, without any Reward for his Deſertion. Whatever his Plays are (which if compar'd with the beſt of our preſent Writers, I mean ſome of them, far excel 'em) in the Opinion of his Enemies, he has perform'd in ſome, with no leſs applauſe than Merit; in his Diſpute with Mr. *Dryden*, he had evidently the better of him; tho', being a modeſt Man, he ſuffer'd himſelf to be rnn down by his Antagoniſt in his Intereſt in the Town.

The Ambitious Slave; or, *A Generous Revenge*, a Tragedy acted at the Theatre Royal, 4*to.* 1694. and dedicated to the Honoured *John Bright*, Eſq; which Dedication the Author begins with the ill Fortune of the Play. The Scene he has plac'd in *Perſia*, from whence I find he is ſcarce to be got.

Cambyſes, *King of Perſia*, a Tragedy, 4*to.* 1675. acted at the Duke's Theatre; dedicated to the Illuſtrious Princeſs *Ann*, Dutcheſs of *Monmouth*. This Play ſold two Impreſſions before this time of printing, and is in Heroick Verſe. Plot, *Juſtin*, Lib. 1. Cap. 9. *Amianus Marcellinus*, Lib. 23. *Herodotus*, &c.

The Conqueſt of China by the Tartars, a Tragedy, 4*to.* 1676. acted at the Duke's Theatre; and dedicated to the Lord *Caſtle-Riſing*. This Play is founded on Hiſtory, and writ in Heroick Verſe. Plot, *Heylin's Coſmography*, Book 3. *Conqueſt of China* by Signior *Palafax*, Engliſhed, 8*vo.* *Lewis de Guſman*, and *Gonzales de Mendoza*.

Diſtreſſed Innocence; or, *The Princeſs of Perſia*, a Tragedy, 4*to.* 1691. acted at the Theatre Royal, by their Majeſties Servants; and dedicated to the Right Honourable *John*, Lord *Cutts*, Baron of *Gowram*.

This

This Play our Author writ after ten Years Silence, and pays his publick Acknowledgment to Mr. *Betterton*, for his ſeveral extraordinary hints to the heightning of its beſt Characters, and how he was indebted to Mr. *Montfort* for the laſt Scene thereof, who alſo writ the Epilogue. The Story of *Hormidas and Cleomira* built on true Hiſtory.

The Empreſs of Morocco, a Tragedy, 4*to*. 1673. writ in Heroick Verſe, with Sculptures; acted at the Duke's Theatre; and dedicated to the Right Honourable, *Henry*, Earl of *Norwich*, and Earl Marſhal of *England*. This Play was writ againſt by Mr. *Dryden*, Mr. *Shadwell*, and Mr. *Crown*, and called, *Notes and Obſervations on the Empreſs of Morocco*; or, *Some few Erratas to be printed inſtead of the Sculptures, with the ſecond Edition of that Play*. 4*to*, 1674. Which Pamphlet was anſwered by another.

Fatal Love; or, *The forc'd Inconſtancy*, a Tragedy, 4*to*. 1680. acted at the Theatre Royal; and dedicated to Sir *Rob. Owen*. Plot from *Achilles Tatius's Clitophon and Lucippe*, a Romance, *Book* 5. which Romance is likewiſe in *Engliſh*, printed 8*vo*.

The Female Prelate; or, *The Hiſtory of the Life and Death of Pope Joan*, a Tragedy, 4*to*. 1680. acted at the Theatre Royal; and dedicated to the Right Honourable *Anthony*, Earl of *Shaftsbury*. Plot from *Platina's Lives of the Popes*, Engliſhed by Sir *Paul Ricaut*, and the Life and Death of *Pope Joan*, 8*vo*. 1675. wherein is a Liſt of ſuch Authors who affirm, and others who deny the Truth of this Story. There is alſo another ſmall Book of the Life and Death of *Pope Joan*, writ Dialogue-wiſe, by one Mr. *Cook*, formerly Fellow of *Univerſity-Colledge*, *Oxon*. which Piece was ſo much valued then, that 'twas tranſlated into French by *J. de la Montaign*.

The Heir of Morocco, with the Death of Gayland; a Tragedy, 4*to*. 1682. acted at the Theatre Royal; and dedicated to the Lady *Henrietta Wentworth*, Baroneſs of *Nettleſted*.

Ibrahim, the Illuſtrious Baſſa; a Tragedy, 4*to*. 1677. acted at Duke's Theatre; and dedicated to the Dutcheſs of *Albermarle*; it is writ in Heroick Verſe. Plot from *The Illuſtrious Baſſa*, a Romance, *Fol*.

Love and Revenge, a Tragedy, 4*to*. 1675. acted at the Duke's Theatre; and dedicated to the Duke of *Newcaſtle*. A great part of this Play taken from another, called, *Fatal Contract*, writ by Mr. *Hemmings*, formerly of the Univerſity of *Oxon*.

Paſtor Fido; or, *The Faithful Shepherd*, a Paſtoral, 4*to*. 1677. acted at the Duke's Theatre, and dedicated to the Lady *Elizabeth Delaval*. It was firſt tranſlated by Sir *Richard Fanſhaw*, from the Italian of *Guarini*, which Tranſlation our Author has endeavoured to improve.

The

The World in the Moon, an Opera, 4*to*. 1698. as it is performed at the Theatre in *Dorſet-Garden*, by his Majeſty's Servants; and dedicated to *Chriſtopher Roth*, Eſq; This is ſomething unuſual, being a comical Opera. I think great part of the Run betwixt *Palmerin*, *Worthy*, Sir *Dotterel*, and *Jacintha*, pleaſant enough, tho' the firſt and late Eſſay of our Author in the Soc.

Tho. Shadwell, Eſq;

A Gentleman of a good Family in the County of *Norfolk*; was well received by the Noblemen of Wit, eſpecially the preſent Earl of *Dorſet*, the late Duke of *Newcaſtle*, *&c.* he was on the Revolution made Poet Laureat, which place he held till his Death, which happened about three or four Years ſince. His Comedies, at leaſt ſome of them, ſhew him to underſtand Humour; and if he cou'd have drawn the Character of a Man of Wit, as well as that of a Coxcomb, there wou'd have been nothing wanting to the Perfection of his Dramatick Fables. But to his Plays in their Order, being Seventeen in Number, (*viz.*)

The Amorous Bigotte, with the Second part of *Teague O Divelly*, a Comedy 4*to*. 1690. acted by their Majeſties Servants; and dedicated to the Right Honourable *Charles*, then Earl, now Duke of *Shrewsbury*.

Bury Fair, a Comedy, 4*to*. 1689. acted by his Majeſty's Servants; and dedicated to the Right Honourable *Charles*, Earl of *Dorſet* and *Middleſex*, then Lord Chamberlain of his Majeſty's Hoſhold. Part of this Play taken from the Duke of *Newcaſtle*'s *Triumphant Widow*, and part from *Molliere*'s *Precieuſes Ridicules*.

Epſom Wells, a Comedy, 4*to*. 1676. acted at the Duke's Theatre; and dedicated to his Grace the Duke of *Newcaſtle*. 'Tis a pleaſant Commendation of Mr. *Langbain*, (whoſe πατερ Mr. *Shadwell* is) to bring Monſieur *St. Euveremont*'s Praiſe of it who cannot ſpeak a Word of Engliſh, and by Conſequence none of the beſt Judges of the Goodneſs of our Engliſh Plays, which require a Maſtery of our Tongue.

The Humouriſts, a Comedy, 4*to*. 1671. acted by his Royal Highneſs's Servants; and dedicated to the moſt Illuſtrious *Margaret*, Dutcheſs of *Newcaſtle*. This Play (tho' the Deſign of it was good) met with many Enemies at its firſt appearance on the Stage.

The Lancaſhire Witches, and Teague O Divelly, the Iriſh Prieſt; a Comedy, 4*to*. 1682. acted at the Duke's Theatre. *Heywood* and *Brome* have writ on the ſame Subject, but not ſo diverting.

The Libertine, a Comedy, 4*to*. 1676. acted by his Royal Highneſſes Servants; and dedicated to his Grace the Duke of *Newcaſtle*. This is accounted one of his beſt Plays, and is diverting enough.

Plot

Plot from *Molliere's L'Athee Foudroye, & H. Atheiſto Fulminato.*

The Miſer, a Comedy, 4*to.* 1672. acted by his Majeſty's Servants, at the Theatre Royal; and dedicated to the Right Honourable *Charles*, Lord *Buckhurſt*, now Earl of *Dorſet* and *Middleſex*. Plot from *Mollieres L'avaree.*

Pſyche, an Opera, 4*to.* 1675. acted at the Duke's Theatre, and dedicated to his Grace *James*, Duke of *Monmouth.* This being the firſt Play he writ in Rhime, met with divers Enemies. Our Author made uſe of the French *Pſyche*, and of *Apuleius's Aſinus Aureus*, which is alſo in Engliſh, 4*to.* 1639.

The Royal Shepherdeſs, a Tragi-Comedy. 4*to.* 1669. acted by his Highneſs the Duke of *York*'s Servants. This Play is taken from *The Reward of Vertue*, writ by Mr. *Fountain.*

The Scowrers, a Comedy, 4*to.* 1691. acted by their Majeſties Servants; and dedicated by his Widow, to the late Queen, of ever bleſſed Memory. I think in this Comedy there is a great deal of noiſy Humour, and that not unpleaſant. The Characters of *Eugenia*, and *Clara* are Copies of Sir *George Etheridge*, at leaſt that of *Eugenia* is of *Harriot*, and ſo is Sir *William Rant*, a faint one of *Dorimant*, and Sir *Frederic Frolick.*

The Squire of Alſatia, a Comedy, 4*to.* 1688. acted by their Majeſties Servants; and dedicated to the Earl of *Dorſet* and *Middleſex.* This Play, which met with good Succeſs, is founded on *Terence*'s *Adelphi.*

The ſullen Lovers; or, *The Impertinents*, a Comedy, 4*to.* 1670. and dedicated to his Grace *William*, Duke of *Newcaſtle.* Plot from *Molliere's Les Facheaux.*

Timon of Athens; or, *The Man-hater*, a Tragedy, 4*to.* 1678. acted at the Duke's Theatre, and dedicated to the late Duke of *Buckingham.* Moſt part of this Play is *Shakeſpear*'s; nay, and the Criticks ſay, all of it that is good for any thing.

The True Widow, a Comedy, 4*to.* 1679. acted at the Duke's Theatre, and dedicated to Sir *Charles Sidley.* This Play has not appeared very often on the Stage, tho' Mr. *Langbain* commends the Characters and Humours to be as well drawn as any of this Age.

The Volunteers; or, *The Stock-Jobbers*, a Comedy, 4*to.* 1693. and dedicated by his Widow to the Queen. Sir *Timothy Caſtrils* growing Valiant on his Rencounter with *Nickum*, is very like the *Little French Lawyer* of *Fletcher*; only Sir *Timothy* preſerves his Valour to the end of the Play; tho' we have not the Experiment whether the ſight of his Blood would not have had the ſame Effect on him.

The

The Woman Captain, a Comedy, 4*to*. 1680. acted at the Duke's Theatre, by his Royal Highneſs's Servants; and dedicated to *Henry*, Lord *Ogle*, Son to the Duke of *Newcaſtle*.

William Shakeſpear.

HE was born and buried in *Stratford* upon *Avon*, in *Warwickſhire*. I have been told that he writ the Scene of the Ghoſt in *Hamlet*, at his Houſe which bordered on the Charnel-Houſe and Church-Yard. He was both Player and Poet; but the greateſt Poet that ever trod the Stage, I am of Opinion, in ſpight of Mr. *Johnſon*, and others from him, that though perhaps he might not be that Critic in Latin and Greek as *Ben*; yet that he underſtood the former, ſo well as perfectly to be Maſter of their Hiſtories, for in all his Roman Characters he has nicely followed Hiſtory, and you find his *Brutus*, his *Caſſius*, his *Anthony*, and his *Cæſar*, his *Coriolanus*, *&c.* juſt as the Hiſtorians of thoſe times deſcribe 'em. He died on the 23d of *April*, 1616. and is buried with his Wife and Daughter in *Stratford-Church* afore-ſaid, under a Monument on which is a Statue leaning on a Cuſhion, and this Inſcription:

Ingenio Pylum, genio Socratem, arte Maronem,
Terra tegit, Populus mœrit, Olympus habet.

Stay, Paſſenger, why doſt thou go ſo faſt?
Read, if thou canſt, whom envious Death has plac'd
Within this Monument, Shakeſpear, *with whom*
Quick Nature died, whoſe Name doth deck the Tomb
Far more than coſt, ſince all that he hath writ
Leaves living Art, but Page, to ſerve his Wit.
Obiit An. Dom. 1616. Æt. 53. Die 23. Apr.

Near the Wall on a plain Stone, which covers him, is this Epitaph:

Good Friend, for Jeſus Sake forbear
To dig the Duſt enclоſed here.
Bleſt be the Man that ſpares theſe Stones,
And curſt be he that moves my Bones.

All's well that ends well, a Comedy. Plot from *Boccace's Novels*, *Day* 3. *Nov.* 9. *Juliet of Narbona*, &c.

Anthony and Cleopatra, a Tragedy, *fol.* Plot from *Plutarch in vita Antonii.*

As

As you like it, a Comedy, *fol.*

The Birth of Merlin; or, *The Child has loſt his Father*, a Tragi-Comedy, 4*to.* 1662. Mr. *Rowley* join'd with our Author in this Play. Plot, *Ethelword*, *G. Monmouth*, *Bede*, *Polidor*, *Virgil*, *Stow*, *Speed*, *&c.*

A Comedy of Errors, a Comedy, *fol.* The Ground from *Plautus*, *Amphitruo*, and *Manechmi.*

Coriolanus, a Tragedy, *fol.* Plot from *Plutarch's Life of Coriolanus*, from *Livy's Hiſtory*, *Dioniſius Hallicarnaſſæus*, *&c.*

Cromwell, (*Thomas*, Lord) *his Life and Death*, a Hiſtory, *fol.* and 4*to.* Plot from *Fox's Martyrology*, *Fuller's Church Hiſt.* Dr. *Burnet's Hiſt. Reformation*, *Wanly's Hiſt. of Man. Hacwell's Apology*, and *Lloyd's Engliſh Worthies.*

Cymbeline, *his Tragedy*; *fol.* Mr. *Durfey's Injured Princeſs*; or, *The Fatal Wager*, is only this Play reviv'd. The Plot from *Boccace's Novels*, *Day* 2. *Nov.* 9.

Henry the Fourth, Two Parts, Hiſtory, *fol.* the firſt Part containing the Life of *Henry Percy*, ſirnamed *Hotſpur*; and the comical part the Character of Sir *John Falſtaff*, which has been play'd by the late famous Mr. *Lacey*, to Admiration. In the ſecond part you have an Act of the Death of this King, and the Coronation of his Succeſſor. See *Geoffry* of *Monmouth*, *Caxton*, *Harding*, *Hall*, *Grafton*, *Martin*, *Hollingſhead*, *Stow*, and other our *Engliſh Chronicles.*

Henry the Fifth, *his Life*; Hiſtory, *fol.* A Comical part is mixt with the Hiſtorical, and contains the Reign of this King, to his Marriage with *Katharine* of *France.* See the afore-ſaid *Engliſh Chronicles.*

Henry the Sixth, Three Parts, Hiſtory, *fol.* In the Second is the Death of the good Duke *Humphrey*, in the Third the Death of the Duke of *York*; all the Parts contain the whole Reign of this King. See the ſame *Engliſh Chronicles.*

Henry the Eighth, *his Life*; Hiſtory, *fol.* The part of King *Henry* was often in King *Charles* the Second's Time extraordinary well acted by Mr. *Betterton.* See our *Engliſh Chronicles* before-mentioned.

Hamlet, *Prince of Denmark*; a Tragedy, *fol.* and 4*to.* For the Plot ſee *Saxo-Grammaticus*, *Crantzius*, *Pontanus*, *Idacius &c.*

John, *King of England*; Hiſtory, *fol.* for the Plot ſee our *Engliſh Chronicles.*

John, *King of England*, *his troubleſom Reign*, in two parts, Hiſtory, 4*to.* 1611. with the Diſcovery of King *Richard Cœur de Lyons*, Baſe Son (as vulgarly called) *Fawconbridge*; alſo the Death of the ſaid King *John* at *Swinſtead Abby.* Theſe Plays were ſeveral times acted by the Queen's Majeſty's Players, tho not divided into Acts, and differ much from the other Play in *Folio.*

Julius

Julius Cæsar, a Tagedy, *fol.* and 4*to* Founded on Hiſtory. It was reviv'd and acted divers times in the Reign of the late King *Charles* II. For the Prologue, which was highly commended, ſee a ſmall Book, called *Covent-Garden Drollery*, *pag.* 9. and for the Hiſtory, ſee *Plutarch*, *Livy*, *Suetonius*.

Lear, *King of England*; a Tragedy, *fol.* and 4*to*. This Play has been reviv'd with Alterations by our preſent Poet Laureat. For the true Story, ſee *Milton*'s *Hiſt. of England*, beginning pag. 17. ſee alſo *Leland*, *Monmouth*, *Glouceſter*, *&c.*

Locrine, *Eldeſt Son to King Brutus*, a Tragedy, *fol.* and 4*to*. For the Plot, ſee *Milton's Hiſt. of England*, and the afore-ſaid Authors.

London Prodigal, a Comedy, *fol.* and 4*to*.

Love's Labour loſt, a Comedy, *fol.*

Mackbeth, a Tragedy, *fol.* and 4*to*. revived and re-printed with Alterations and Songs, and now often acted. For the Plot conſult *Buchanan*, and others who have written Scottiſh Affairs; ſee alſo Heywood of *Angels*, *p.* 508. Heylin's *Coſmography*, *Book* 1.

Meaſure for Meaſure, a Comedy, *fol.* For the Plot ſee *Cynthio Giraldi*, *Dec.* 8. *Nov.* 5. *Lipſii Monita*, *p.* 125. *Hiſtoirs Admirabiles de nôtre temps. p.* 216.

The Merchant of Venice, a Tragi-Comedy, *fol.*

Midſummer-Nights Dream, a Comedy, *fol.* The comical part hereof is printed 4*to*. under the Title of *Bottom the Weaver*, and acted by ſmall Parties at *Bartholomew Fair*, and other Places: and ſince publiſh'd under the Name of *The Fairy Queen*.

Much ado about nothing, a Comedy, *fol.* Sir *William D'avenant* made uſe of this Play, and *Meaſure for Meaſure*, in compoſing his *Law againſt Lovers*. For the Plot ſee *Arioſto's Orlando Furioſo*, *Book* 5. and *Spencer's Fairy Queen*, *Book* 2.

Oldcaſtle, *Lord Cobham's Life and Death*, a Tragedy, *fol.* See *Fuller's Church Hiſt.* and *Fox's Book of Martyrs*, where you may find Sir *John Oldcaſtle*'s Life at large.

Othello, *Moor of Venice*, a Tragedy, *fol.* and 4*to*. This is ſtill often acted, and eſteemed one of the beſt of our Author's Plays. Plot from *Cynthio's Novels*, *Dec.* 3. *Nov.* 7.

Pericles, *Prince of Tyre*, Hiſtory, *fol.* This Play was much admired in the Author's Life time and publiſhed before his Death.

The Puritan; or, *The Widow of Watling-Street*, a Comedy, *fol.* This was accounted a very diverting Play.

Richard the Second, Hiſtory, *fol.* 4*to*. Our Poet Laureat, Mr. *Tate*, altered it, *An.* 1681. he and Mr. *Dryden* have much applauded this Play. Plot from *Engliſh Chronicles*.

Richard the Third, *with the Landing of the Earl of Richmond*, *and the Battle of Boſworth-Field*, Hiſtory, *fol.* for the Plot conſult our *Engliſh Chronicles*.

Romeo

Romeo and Juliet, a Tragedy, *fol.* Plot from *Bandello's Novels.*

The Taming of the Shrew, a Comedy, *fol.* The Story of the *Tinkar*, ſo diverting, may be found in *Goulart's Hiſt. Admirabiles* and *Pontus Heuterus*, *Rerum Burdicarum.*

The Tempeſt, a Comedy, *fol.* and *4to.* This has been reviv'd and alter'd by Mr. *Dryden*, who brought it much in eſteem, and is of late Days often acted.

Titus Andronichus, a Tragedy, *fol.* and *4to.* This Play has been reviv'd and altered by Mr. *Ravenſcroft.*

Timon of Athens, a Tragedy, *fol.* and *4to.* This Play, as publiſh'd firſt by our Author, was not divided into Acts, but has been reviv'd with Alterations, by Mr. *Shadwell*, and for a few Years paſt, as often acted at the Theatre Royal, as any Tragedy I know.

Troilus and Creſſida, a Tragedy, *fol.* This was reviv'd with Alterations, by Mr. *Dryden*; who added divers new Scenes. Plot from *Chaucer's Troilus and Creſſida.*

Twelfth-Night; or, *What you will*; a Comedy, *fol.* Plot from *Plautus*, *Amphitruo*, *Mænechmi*, &c.

Two Gentlemen of Verona, a Comedy. *fol.*

A Winters Tale, a Tragi-Comedy, *fol.* Plot from *Doraſtus* and *Fawnia*, *4to.*

The York-ſhire Tragedy, *fol.* When this Play was firſt printed, the Title then told you, the Story was *new*, *lamentable*, *and true.* The Play, being but very ſhort, is not divided into Acts, and may rather be accounted an Interlude than a Tragedy.

The Arraignment of Paris, which you may find among the Anonymous Plays, has been by *Kirkman* aſcribed to this Author, but not being in any Edition of *Shakeſpear*, I much queſtion whether it be any of his.

Our Author writ little elſe, we find in print only two ſmall pieces of Poetry publiſh'd by Mr. *Quarles*, *viz. Venus and Adonis*, *8vo.* 1602. and *The Rape of Lucrece*, *8vo.* 1655.

Lewis Sharp.

THis Author, who liv'd in the Reign of King *Charles* the Firſt, writ but one Play, *viz.*

The Noble Stranger, a Comedy, *4to.* 1640. acted at the private Houſe in *Salisbury-Court*, by her Majeſty's Servants; dedicated to Sir *Edmund Williams.*

Edward Sharpham.

A Member of the *Middle-Temple*, in the time of King *James* the First, writ and publiſhed one Play, called,

The Fleir, a Comedy, 4*to.* 1615. acted in the *Black-Fryars*, by the Children of the Revels. Compare this with a Play of *Marſton*'s, called, *The Fawne.*

S. Shepheard.

A Zealous Cavalier in the Civil Wars, writ a Play againſt the Parliament Party, ſtil'd,

The Committee-Man curried, a Comedy, in Two Parts, 4*to.* 1647. Much of it ſtollen from Sir *John Suckling*, and Sir *Robert Stapleton*'s Tranſlation of *Juvenal.*

Edward Sherburn, Eſq;

THis Gentleman Tranſlated Two of *Seneca*'s Tragedies, and is, for ought I know, yet living.

Medea, a Tragedy, 8*vo.* 1648. with Annotations. Mr. *Stanly* in his Poems has writ a Vindication of this Play.

Troades; or, *The Royal Captives*; a Tragedy, 8*vo.* 1679. Theſe are printed together, with ſome Poems of the ſame Author.

Tho. Shipman, Eſq.

THis Gentleman dy'd in King *Charles* the Second's Time, having writ one Play, called,

Henry the Third of France, Stab'd by a Fryar; with the Fall of the Guiſes; a Tragedy, 4*to.* 1678. acted at the Theatre Royal; and dedicated to the Right Honourable *Henry*, Lord Marqueſs of *Dorcheſter.* Plot from *Davila*, and the Duke of *Eſpernon*'s Life, *fol.*

Henry

Henry Shirley.

AN Author who liv'd in the R[illegible] King *Charles* the First, and writ one Play, which was publiſh'd after his Death, call'd,

The Martyr'd Soldier, a Tragedy, 4*to.* 1638. acted at the private Houſe in *Drury-Lane*, and other publick Theatres by her Majeſty's Servants, with great Applauſe. Plot, *Baronius*, *&c.*

James Shirley.

A Contemporary, as well as Nameſake of the Former; he was once of *Grays-Inn*, and Servant to the King, and a Poet eſteemed in the Days of *Charles* the First. Mr. *Langbain* gives him no ſmall Praiſe, and indeed he does to moſt of the indifferent Poets, ſo that ſhou'd a Stranger to our Poets read him, they wou'd make an odd Collection of our Engliſh Writers, for they wou'd be ſure to take *Heywood*, *Shirley*, *&c.* and leave *Dryden*, *&c.* He has printed 37 Plays, of which in their Order. He dy'd ſince the Reſtauration.

Arcadia, a Paſtoral, 4*to.* 1640. acted at the *Phœnix* in *Drury-Lane*, by her Majeſty's Servants. Plot from Sir *Philip Sidney's Arcadia*, *fol.*

The Ball, a Comedy, 4*to.* 1639. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants. Our Author was aſſiſted by *Chapman* in this Play.

A Bird in a Cage, a Comedy, 4*to.* 16[illegible] acted at the *Phœnix* in *Drury-Lane*; and dedicated to Mr. *William Prinne.*

The Brothers, a Comedy, 8*vo.* 1652. acted at the private Houſe in *Black-Fryars*; and dedicated to his noble Friend, *Thomas Stanley*, Eſq;

The Cardinal, a Tragedy, 8*vo.* 1652. acted at the private Houſe in *Black-Fryars*; and dedicated to his Friend, *G. B.* Eſq;

The Changes; or, *Love in a Maze*; a Comedy, 4*to.* 1632. preſented at the private Houſe in *Salisbury-Court*, by the Company of his Majeſty's Revels; and dedicated to the Honourable, the Lady *Dorothy Shirley*, in Verſe. Compare this and the *Maiden Queen.*

Chabot, *Admiral of France*, a Tragedy, 4*to.* 1639. acted by her Majeſty's Servants at the private Houſe in *Drury-Lane.* Mr. *Chapman* join'd with our Author in this Play. Plot, *Paul Jovius*, *Paul Æmilius*, *Mezeray*, and other French Chronicles and Hiſtories in the Reign of *Francis* the Firſt.

The Conſtant Maid; or, *Love will find out the Way*; a Comedy, 4*to*. 1667. This was acted at a new Houſe, called, *The Nurſery* in *Hatton-Garden*. You may find *Hadwell*'s courting of the Widow *Bellamy*, by the Advice [redacted]*fair*, to be the Subject of divers other Plays.

Contention for Honour and [redacted]bes, a Maſque, 4*to*. 1633. dedicated to *Edward Golding* [redacted] *Colſton*, in *Narthamptonſhire*, Eſq; This Author, with this and ſome other Matter, compoſed a Comedy, called, *Honoria and Mammon*, hereafter mentioned.

The Contention of Ajax and Ulyſſes for Achilles's Armour, a Maſque, 8*vo*. 1658. Plot from *Ovid's Metamorpoſis*, *Book* 13.

The Coronation, a Comedy, 4*to*. Which Play by ſome means or other, was printed with *Beaumont*'s and *Fletcher*'s Plays, tho' none of theirs.

A Court Secret, a Tragi-Comedy, 8*vo*. firſt printed 1653. then acted at the *Black-Fryars*; and dedicated to *William*, Earl of *Strafford*.

Cupid and Death, a Maſque, 4*to*. 1659. For the Plot, ſee *Ogilby*'s *Æſop's Fables*, *Vol*. 1. *Fab*. 39.

The Doubtful Heir, a Tragi-Comedy, 8*vo*. 1652. acted at the *Black-Fryars*; and dedicated to Sir *Edmund Bowyer*. For part of the Story, ſee *The Engliſh Adventurers*. 8*vo*. *part* 3.

The Duke's Miſtreſs, a Tragi-Comedy, 4*to*. 1638. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants.

The Example, a Tragi-Comedy, 4*to*. 1637. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants.

The Gameſter, a Comedy, 4*to*. 1637. acted at the private Houſe in *Drury-Lane*. Plot, Queen *Margaret's Novels*, *Day* 1. *Nov*. 8. and *Unlucky Citizen*, 8*vo*.

The Gentleman of Venice, a Tragi-Comedy, 4*to*. 1655. acted at the private Houſe in *Salisbury-Court*, by her Majeſty's Servants, and dedicated to Sir *Tho*. *Nightingale*, Baronet. For the Plot, conſult *Gayton's Notes on Don Quixot*, *Book* 4. *Chap*. 6. &c.

The Grateful Servant, a Tragi-Comedy, 4*to*. 1655. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants, with good Applauſe; and dedicated to the Right Honourable, *Francis*, Earl of *Rutland*. Compare this Play with *The Humerous Courtier*, writ by the ſame Author.

Hide-Park, a Comedy, 4*to*. 1637. preſented by her Majeſty's Servants at the private Houſe in *Drury-Lane*; and dedicated to the Right Honourable, *Henry*, Earl of *Holland*.

Honoria and Mammon, a Comedy, 8*vo*. Plot grounded on a Maſque of the ſame Author's, call'd, *Contention for Honour and Riches*.

The

The Humorous Courtier, a Comedy, 4*to.* 1640. preſented at the private Houſe in *Drury-Lane*, with good Applauſe.

The Impoſture, a Tragi-Comedy, 8*vo.* 1652. acted at the private Houſe in *Black-Fryars*; and dedicated to Sir *Rob. Bolles*, Baronet.

The Lady of Pleaſure, a Comedy, 4*to.* 1637. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants; and dedicated to the Right Honourable, *Richard*, Lord *Lovelace*, of *Hurley*. Part of this Play reſembles part in *The Grateful Servant*.

Love Tricks; or, *the School of Compliments*; a Comedy, 4*to.* 1667. acted at the Theatre in *Little-Lincolns-Inn-Fields*, by his Royal Higneſs, the Duke of *York*'s Servants.

Love's Cruelty, a Tragedy, 4*to.* 1640. acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants; and dedicated to Cornet *George Porter*, and Mr. *Charles Porter*. See *Cynthio's Novels*, *Dec.* 3. *Nov.* 6. and *Q. Margaret's Novels*, *Day* 4. *Nov.* 6.

The Maid's Revenge, a Tragedy, 4*to.* 1639. acted at the private Houſe in *Drury-Lane*, with good Applauſe, by her Majeſty's Servants. This Play is dedicated to *Henry Osborn*, Eſq; Plot from *Reynold's God's Revenge againſt Murther*, *fol. Book* 2. *Hiſt.* 7.

The Opportunity, a Comedy, 4*to.* acted at the private Houſe in *Drury-Lane*, by her Majeſty's Servants; it is dedicated to Capt. *Richard Owen*. Compare this Play with *Shakeſpear's Meaſure for Meaſure*.

The Politician, a Tragedy, 4*to.* 1655. preſented at *Salisbury-Court*, by her Majeſty's Servants; and dedicated to *Walter Moyle*, Eſq; For the Plot ſee the Counteſs of *Montgomery's Urania*.

The Royal Maſter, a Tragi-Comedy, 4*to.* 1638. acted at the Theatre in *Dublin*, and in the Caſtle there before the Right Honourable, the Lord Deputy of *Ireland*; and dedicated to the Right Honourable, *George*, Earl of *Kildare*. By the many Copies of Verſes in Commendation of this Play, we may gueſs it was well eſteem'd.

St. Patrick for Ireland, a Hiſtory, 4*to.* 1640. There is but one part of this Play printed; a ſecond was deſigned by the Author for the Preſs, but never publiſh'd. See *Bede's Life of St. Patrick*, *Sigibert*, *Baleus*, *Baronius*, &c.

The Siſters, a Comedy, 8*vo.* 1652. acted at the private Houſe in *Black-Fryars*; and dedicated to *William Paulet*, Eſq;

The Traytor, a Tragedy, 4*to.* 1635. acted by her Majeſty's Servants; and dedicated to the Duke of *Newcaſtle*. This Play was one Mr. *Rivers*'s, a Jeſuit, tho' alter'd a little and introduc'd into the Houſe by *Shirley*.

The Triumph of Beauty, a Maſque, 8*vo.* 1646. Compare this to the comical Part of the *Midſummer-Nights Dream*, and another part to *Bottom the Weaver*, both by *Shakeſpear*: ſee alſo *Lucian's Dialogues*. This is printed with the Author's Poems, 8*vo.*

The Wedding, a Comedy, 4*to.* 16 . acted by her Majesty's Servants at the *Phenix* in *Drury-Lane*; and dedicated to *William Gower*, Esq;

The Witty Fair one, a Comedy, 4*to.* 1633. acted at the private House in *Drury-Lane*; and dedicated to Sir *Edward Bushell*.

The Young Admiral, a Tragi-Comedy, 4*to.* 1637. acted at the private House in *Drury-Lane*; and dedicated to the Right Honourable, *George*, Lord *Barkley*.

Sir *Charles Sidley*.

THis Noble Gentleman is yet living, and has been esteem'd a Man of the First Rank of Wit. He writ these three following Plays:

Anthony and Cleopatra, a Tragedy, 4*to.* 1677. acted at the Duke's Theatre. Plot from *Appian*, *Dion Cassius*, *Plutarch's Life of M. Anthony*.

Bellamira; or, *The Mistress*; a Comedy, 4*to.* 1687. acted by his Majesty's Servant. The Ground from *Terrence's Eunuchus*.

The Mulberry Garden, a Comedy, 4*to.* 1668. acted at the Theatre Royal, by his Majesty's Servants. This Play is dedicated to her Grace the Dutchess of *Richmond* and *Lenox*. Sir *John Everyoung*, and Sir *Samuel Forecastle* copied from *Molliere's L'Escole de Maris*.

John Smith.

A Gentleman of *Snenton*, in *York-shire*, and now (or lately) living; he writ a Play that was never acted, called,

Cytherea; or, *The Enamouring Girdle*, a Comedy, 4*to.* 1677. This Play the Author dedicated to the *Northern Gentry*.

William Smith.

THis Author writ one Play in King *James* the First his Reign, call'd,

The Hector of Germany; or, *The Palsgrave Prime Elector*; a History, 4*to.* 1615. acted at the *Red Bull*, *&c.* by a Company of young Citizens, and dedicated to the right Honourable, Sir *John Swinnerton*, Lord Mayor of *London*. This Play is not divided into Acts. He writ, with the Assistance of one Mr. *Webbe*, a Book call'd, *The Description of the County Palatine of Chester*.

Thomas

Thomas Southern.

A Gentleman now living, who, as I have been inform'd, made his firſt Application to the Law; but quitted thoſe rougher Studies for the more pleaſing Entertainment of the Muſes; and after the writing of two Plays, with no ill Succeſs, at leaſt with very good Judges, mov'd by his active Temper, he left, for ſome Years, the calmer retreat of Poetry for the War; till, in the Year 1690. he preſented the Town with that diverting Comedy of *Sir Anthony Love*, and Six more, but of all in their order:

The Diſappointment; or, *The Mother in Faſhion*; acted at the Theatre Royal, 1684. *4to.* and dedicated to the Right Honourable, *James*, Earl of *Oſſery* (the preſent Duke of *Ormond*). *The Curious Impertinent* of the incomparable Hiſtory of *Don Quixot*, ſeems to have given our Author an Hint of the Plot.

The Loyal Brother; or, *The Perſian Prince*; a Tragedy, acted at the Theatre Royal, by their Majeſties Servants, 1682. *4to.* and dedicated to his Grace, the Duke of *Richmond*. This was his firſt Play, and is built on the Novel of *Tachmas, Prince of Perſia*, *8vo.*

The Fatal Marriage; or, *The Innocent Adultery*; a Play, acted at the Theatre Royal, by their Majeſties Servants, 1694. *4to.* and dedicated to *Anthony Hammond*, of *Somerſham Place*, Eſq; In the Dedication our Author owns his taking a hint of the Tragical part of this Play, from a Novel of Mrs. *Behn's*, call'd, *The Nun*; or, *The Fair Vow-breaker*. This Play was receiv'd with vaſt Applauſe, and is yet acted with Succeſs; the Diſtreſs of the Story being extreamly moving, and the Paſſions very well touch'd by the Author; tho' had he made *Villeroy* and *Biron* Friends, it wou'd have ſomething heighten'd the Diſtreſs. In the Comical part, the Hint of *Fernando* being perſuaded to believe that he had been dead, buried, and in Purgatory, ſeems to be owing to *The Little Thief* of *Fletcher*.

The Maids Laſt Prayer; or, *Any thing rather than Fail*; a Comedy, acted at the Theatre Royal, by their Majeſties Servants, 1693. *4to.* and dedicated to the Honourable, Mr. *Charles Boyl*.

Oroonoko, a Tragedy, acted at the Theatre Royal, by his Majeſty's Servants, 1696. *4to.* and dedicated to his Grace, *William*, Duke of *Devonſhire*, *&c.* in which the Author makes this ingenuous Acknowledgement, which few Poets have formerly done; *viz.* 'I 'ſtand engaged to Mrs. *Behn* for the occaſion of a moſt paſſionate 'Diſtreſs in my laſt Play, (which was *The Innocent Adultry*) and in 'a Conſcience that I had not made her a ſufficient Acknowledg-'ment, I have run farther into her Debt, with a Deſign to oblige

'me to be Honeſt, and that every one may find me out for Ingra-
'titude, when I don't ſay all that's fit for me upon that Subject:
'ſhe had a great Command of the Stage, and I have often won-
'der'd that ſhe ſhould bury her Favourite Hero in a Novel, when
'ſhe might have reviv'd him in the Scene. I have quoted
this, becauſe 'tis very uncommon with Authors to ſpeak well of
thoſe they borrow from in their Writings, for I have known a great
Man perpetually rail at the French Authors, and yet contradict his
Reflections on them, by filling his Writings with their Wit
and Deſigns; and I have ſo often experienc'd this Par-
ticular, among the Writers of our Age, that when I hear any of
them condemn, either our Ancient or Modern Authors, I conclude,
he has been robbing there, and would deter us from finding out
his Theft. But as to this Play of *Oroonoko*, you find our Poet has
allow'd the Plot of it Mrs. *Behn's*; for on that Prince ſhe has compos'd the beſt of her Novels: and as it muſt be confeſs'd that the
Play had not its mighty Succeſs without an innate Excellence; ſo
in my Opinion, the neceſſary regularities a Dramatick Poet is obliged to obſerve, has left many Beauties in the Novel, which our
Author cou'd not transfer to his Poem. As Mrs. *Barrey* did the Poet
all the Juſtice ſo admirable an Actreſs, when ſhe moſt exerts her
ſelf, could do, in the *Innocent Adultery*; ſo Mr. *Verbruggen*, in the
Part of *Oroonoko*, by doing the Author Right, got himſelf the Reputation of one of the beſt Actors of his time.

Sir Anthony Love; or, *The Rambling Lady*; a Comedy, 4*to*. 1690. acted at the Theatre Royal by their Majeſties Servants; and dedicated to *Tho. Skipwith*, Eſq; (now Sir *Thomas*). This Play met with extraordinary Succeſs.

The Wives excuſe; or, *Cuckolds make themſelves*; a Comedy, acted at the Theatre Royal, by their Majeſtses Servants, 1692. 4*to*. This Play it ſeems did not take as well as was expected, but is uſher'd into print by a Copy of Verſes of his Friend, Mr. *Dryden*; in which he juſtly reflects on the depraved Taſte of the Age, eſpecially in theſe Two Lines, on the Fault of thoſe Poets, who debauch the Palate of the Audience.

Farce in it ſelf is of a naſty Scent;
But the Gain ſmells not of the Excrement.

For if there be not ſo intricate a Plot, there is certainly a gaity of Converſation, and Purity of Language, which few of our Poets obſerve.

Thomas

Thomas Stanley, Eſq;

A Learned Gentleman of *Cumberloe-Green*, in *Hertfordſhire*, who in the time of King *Charles* the Firſt, writ the Hiſtory of the Philoſophers, and in that a Play of *Ariſtophanes*, called,

The Clouds, a Comedy, *fol.* 1687. Tranſlated from *Ariſtophanes*, printed with his Hiſtory of Philoſophy, Re-printed about Ten Years ſince. He tranſlated *Æſchylus*'s Tragedies into *Latin*; alſo *Anacreon* and *Moſchus*, from the *Greek*. He has publiſh'd likewiſe divers Tranſlations from *Latin*, *Spaniſh*, and *Italian*; beſides his Poems in *Engliſh*, 8*vo.* and two ſmall Romances or Novels, 8*vo.*

Sir *Robert Stapleton.*

A Learned Author who was Gentleman Uſher of the Privy Chamber to King *Charles* the Second; and is, I ſuppoſe, ſtill living. He writ Two Plays:

Hero and Leander, a Tragedy, 4*to.* 1669. dedicated to her Grace, the Dutcheſs of *Monmouth*. Plot from *Ovid's Epiſtles*, and *Muſæus's Erotopagnion*, *Greek*, and *Latin*.

The Slighted Maid, a Comedy, 4*to.* 1663. dedicated to his Grace, the Duke of *Monmouth*. Plot from *Mart. Epigr.* 4. *&c.*

John Stephens.

THis Author, who liv'd in the Reign of King *James* the firſt, writ one very long Play, call'd,

Cynthia's Revenge, a Tragedy, 4*to.* 1613. Plot from *Lucan's Pharſalia*, and *Ovid's Metamorphoſis*, *lib.* 13.

William Strode.

POet and Divine in the Reign of King *Charles* the Frſt; he was born in *Devonſhire*, entred at Nineteen, and admitted Student of *Chriſt-Church*, *Oxon*; having taken moſt of his Degrees, was choſe Univerſity-Orator, and after that commenc'd Doctor, and was made a Cannon by the King. He died *March* 11. 1644. and was buried at *Chriſt-Church* afore-ſaid.

The Floating Iſland, a Comedy, 4*to.* 1655. acted by the Students of *Chriſt-Church*, before his Majeſty, at *Oxon.* 1639. The Airs and Songs were ſet by Mr. *Henry Lawes*. The Author had tranſcribed

bed and dedicated the Play to his honoured Patron, Sir *John Helle*, but it was not printed till ſome Years after his Death. This Play is full of Morality. The Author publiſh'd three Sermons beſides the Play.

J. Studley.

ANother Tranſlator of *Seneca*'s Tragedies, in the Reign of Queen *Elizabeth*, of which he Engliſh'd Four: *viz.*

Agamemnon, a Tragedy, 4*to*. Our Author has added a whole Scene in the Fifth Act.

Hippolitus, a Tragedy, 4*to*. This is a very regular Play, as to Time, Place, and Action.

Hercules Oetæus, a Tragedy, 4*to*. A Reſemblance of *Sophocles Trachiniai*.

Medea, a Tragedy, 4*to*. In this *Seneca* imitates *Euripides*, but at too great a diſtance, and is alſo regular, as moſt of his Tragedies are. This Tranſlator has altered the Chorus of the Firſt Act.

Sir *John Suckling*.

WAS born at *Witham*, in *Middleſex*, 1631. in the beginning of the Eleventh Month; he ſpoke Latin at Five Years old, and writ it at Nine. He was Comptroller to King *Charles* the Firſt. An excellent Muſician and Poet: made a Campaign with *Guſtavus*, and was in Five Sieges, Three Battles, *&c.* he was at the Expence of 12000 *l.* to raiſe a Troop for the King. He writ Four Plays, *viz.*

Aglaura, a Tragi-Comedy, *fol.* and 8*vo.* preſented at the private Houſe in *Black-Fryars*. The Author has ſo alter'd the laſt Act, that 'tis at the Pleaſure of the Actors to make it a Tragedy or Tragi-Comedy.

Brenoralt; or, *The Diſcontented Colonel*; a Tragedy, 8*vo.* preſented by his Majeſty's Servants, at the private Houſe in *Black-Fryars*.

The Goblins, a Tragi-Comedy, 8*vo.* preſented by his Majeſty's Servants at the private Houſe in *Black-Fryars*.

The Sad One, a Tragedy, 8*vo.* This Play Sir *John* never finiſh'd.

Theſe Plays, with his other Works, are printed together 8*vo.* the laſt Edition printed 1676. If you would ſee a farther Character of this Author, ſee *Lloyd's Memoirs*, *fol. pag.* 159.

Gilbert

Gilbert Swinhoe.

A *Northumberland* Gentleman, who in the Reign of King *Charles* the First, writ a Play, call'd,

The Unhappy Fair Irene, a Tragedy, 4*to.* 1658. Plot from *Bandello's Novels*, and *Turkiſh Chronicles*, Life of *Mahomet* the Firſt.

T

Nahum Tate, Eſq;

OUR preſent Poet Laureat, a Perſon of great Probity of Manners, Learning, and good Nature: His Birth and Education (as I have been told) he owes to the Kingdom of *Ireland:* He has, for ſeveral Years, had the Patronage of the preſent Earl of *Dorſet*, and has Merit to deſerve more than he has met with from others: He is guilty of Modeſty, of which few of his Profeſſion know much; and it is the noiſy puſhing Man in Poetry, as well as other things, that prevails with Fame as well as Fortune. But now to his Drammatick Compoſures.

Brutus of Alba, an Opera, 4*to.* 1678. acted at the Duke's Theatre; it is dedicated to the Right Honourable, *Charles*, Earl of *Dorſet* and *Middleſex*. Plot from *Virgil's Æneids*, *Book* 4.

The Cuckold's Haven; or, *An Alderman no Conjurer*, a Farce, 4*to.* 1685. acted at the Queen's Theatre in *Dorſet-Garden*; and dedicated to Col. *Edmund Aſhton*. Plot from *Eaſtward Hoe*, and *The Devil's an Aſs*.

A Duke and no Duke, a Farce, 4*to.* 1685. acted by their Majeſties Servants; and dedicated to the Right Honourable, Sir *John Hewyt*. In this Play are divers Songs ſet to Muſick with thorough Baſſes for the Theorbo or Baſs-Viol. Plot from *Trappolin ſuppoſed a Prince*.

The Ingratitude of a Common-Wealth; or, *The Fall of Caius Martius Coriolanus*; a Tragi-Comedy, 4*to.* 1682. acted at the Theatre Royal; and dedicated to the Right Honourable, *Charles*, Lord *Herbert*, Marqueſs of *Worceſter*. Part of this Play borrowed from *Shakeſpear's Coriolanus*.

The

The Iſland Princeſs, a Tragi-Comedy, 4*to.* 1687. and dedicated to the Right Honourable, *Henry*, Lord *Walgrave*. Reviv'd with Alterations from *Fletcher*.

The Loyal General, a Tragedy, 4*to.* 1680. acted at the Duke's Theatre; and is dedicated to *Edward Taylor*, Eſq;

Lear, King of England, and his Three Daughters; an Hiſtorical Play, 4*to.* 1687. acted at the Duke's Theatre; it is Dedicated to *Thomas Boteler*, Eſq; and reviv'd with Alterations from *Shakeſpear*; and now call'd, *The Ancient Hiſtory of King Lear*, &c.

Richard the Third; or, *The Sicilian Uſurper*; a Hiſtory, 4*to.* 1681. acted at the Theatre Royal, and dedicated to *George Raynſford*, Eſq; with a Prefatory Epiſtle in Vindication of the Author by Reaſon of the Prohibition of this Play on the Stage. Reviv'd from *Shakeſpear*.

This our Author has publiſh'd divers Poems on ſeveral Occaſions, ſome of them printed 8*vo.* one Volume whereof are all his own, another Volume by ſeveral Hands.

John Tateham.

CIty Poet in King *Charles* the Firſt's Time. Mr. *Langbain* has found out a pleaſant Compenſation for his want of Wit, *viz.* his Loyalty, which might be ſomething to attone for the Defects of a Servants Brains, but I think very little for thoſe of a Poet.

The Diſtracted State; a Tragedy, 4*to.* 1651. This Play was written Ten Years before printed, and is dedicated to Sir *John Sidley*.

The Rump; or, *The Mirrour of the late Times*; a Comedy, 4*to.* 1661. acted at the private Houſe in *Dorſet-Court*, and dedicated to *Walter James*, Eſq; This Play has been reviv'd under the Title of *The Roundheads*. For the Plot conſult our *Engliſh Chronicles* of the Civil Wars.

Scots Vagaries; or, *A Knot of Knaves*; a Comedy, 4*to.* 1652. and dedicated to *Robert Dormer*, Eſq; This Play is writ in a *Scotch Dialect*.

Love Crowns the End, a Tragi-comedy, 8*vo.* 1657. acted by the Scholars of *Bringham* in the County of *Nottingham*. This Play is very ſhort and not divided into Acts; you may find it printed with his Poems, 1657. 8*vo.*

Robert

Robert Taylor.

THE Author of one Play, call'd,
The Hog has loſt his Pearl, a Comedy, 4*to.* 1641. divers times publickly acted by certain *London* Prentices.

Thomas Thompſon.

A Poor Plagiary, that could not diſguiſe or improve his Thefts. Theſe two following Plays go under his Name; *viz.*
The Engliſh Rogue, a Comedy, 4*to.* 1668. acted (ſays the Title) before ſeveral Perſons of Honour, with great Applauſe, and dedicated to Mrs. *Alice Barret.*
Mother Shipton, her Life; 4*to.* The Author hereof ſays, 'twas acted Nine Days together, with great Applauſe. Plot from a Book ſo called in Proſe, 4*to.* but moſt of the Characters and Language from *The City Madam*, and *The Chaſt Maid of Cheapſide.*

Nicholas Trot.

HE writ one Play, call'd,
Arthur, a Tragedy.

Richard Tuke.

AUthor of a Play that repreſents the Danger of the Soul in this World, and was once called *The Souls Warfare*; now,
The Divine Comedian; or, *The right Uſe of Plays*, improv'd in a Sacred Tragi-Comedy, 4*to.* 1672. and dedicated to the Right Honourable, *Mary*, Counteſs of *Warwick.*

S. Tuke.

AN *Eſſex* Gentleman, a Collonel, who in 1661. tranſlated a Play from the Spaniſh, called,
The Adventurers of Five Hours, a Tragi-Comedy 4*to.* 1662. being the Second Edition; it is dedicated to the Right Honourable, *Henry Howard*, of *Norfolk.* This Play is of good Repute.

Cyril

Cyril Turner.

AN Author who writ in the Time of King *James* the Firſt, two Plays, entituled,

The Atheiſts Tragedy, 4*to*. The Conveyance away of *Sebaſtian* and *Freſco*, on her Husband's approach, is taken from *Boccace's Novels*, *Day* 7. *Nov.* 6.

The Loyal Brother; or, *The Revenger's Tragedy*, 4*to*.

John Tutchin.

A Gentleman of thoſe Times, who has writ one Play, call'd, *The Unfortunate Shepherd*, a Paſtoral, 8*vo*. 1683. This is printed with a Piece call'd, *A Diſcourſe of Life*, in Proſe; and ſome Poems on ſeveral Occaſions, 8*vo*.

V

Captain *Van Brug.*

THO' this Gentleman's Modeſty has hitherto hindred him from ſetting his Name to any of the Plays that he has Writ, yet they are ſo Univerſally known to be his, and own'd by him to the Stage by all other ways, that it cannot reaſonably be taken amiſs by him, to find his Name here, ſince it is not in the Power of Envy to mention it, without the higheſt Value and Eſteem. This Gentleman, as I am informed, was born in *Cheſhire*, and by more than a Common Education, and Converſe with the beſt Company qualified for theſe Performances, which have got him the Preference to all our Modern Writers of Comedy, ſince Mr. *Wycherly*, and Sir. *George Etheridge* have left the Stage; and with all the due Reſpect that I owe thoſe two great Men, I muſt place Mr. *Van Brug* in their Form, for the ſprightlineſs of his Wit, the eaſineſs, and at the ſame time, force of the Converſation of his Plays are ſuch, that none elſe can ſtand in Competition with him. Methinks in the Compariſon of his Plays, with moſt of our other Drammatic Pieces, there is the ſame difference, which there is betwixt the Draughts of *Van Dike*, *Titian*, and other great Maſters of former Days, and ſome of our beſt Painters now; theſe are indeed

deed good Repreſentations, but his are the things they Repreſent; (if you'll pardon that ſeeming Contradiction of the Expreſſion) many of our Writers have given us good Images of the Fools of our Age, but they are ſtill but Images; but, when you read or ſee Mr. *Van Brug*'s, you ſee the very Originals, all is ſo free, ſo eaſie and ſo bold, as perſwade them to be no Copies, you evidently ſee the Lineaments of Nature, without the ſtifneſs of Art, which would but debaſe his Work. Others of our Comic Writers, who have ſucceeded moſt in that way, pick out Characters that are indeed diverting enough on the Stage, but which ſcarce one ſenſible Man in a Thouſand can read in his Chamber, ſo much is left to the Action: But Mr. *Van Brug*'s Characters are Compos'd of that part of Nature, which is not ſo Monſtrous to ſhock the Reader, or Nauſeate his Palate, but which yield a pleaſing Entertainment; he puts Folly into ſuch a Light, that it is as diverting to the Reader as Spectator; and his Fools are ſo pleaſing, that you are not weary of their Company before they leave you.

Another Quality diſtinct from many of our Received Poets, is, That his Men of Wit are really ſo, and not like Mr. *Shadwell*'s the dulleſt in the Play: I have ventured to ſay all this, without either the Proſpect of *Encolpius* in *Petronius Arbiter*, *Ut foris Cenaris Poetam Laudaſti*, or the fear of that Wity Cenſure of *The Plain Dealer*, for *chooſing to flatter the Poets of the Age, rather than not flatter at all.* Becauſe one that is unknown, can have but little expectations of the former, or juſtly deſerve the latter, when he ſpeaks but what is juſtly his due; unleſs the Praiſe of Wit be as unallowable as ſuperfluous. He has Honoured his Country with three Plays that he owns: Of theſe in their Order.

Æſop, A Comedy *4to.* Acted at the Theatre Royal, 1697. In the Preface we learn both the Fate of the Play, and that the Author owes his Foundation to the *French*; for it was writ Originally in *French* by Mr. *Bourſaut*, and had almoſt the ſame Fate there as here, as to its Succeſs; the firſt day it was not lik'd, the next it ſcarce gain'd Ground, the third it held up its Head, and the fourth Triumphed, and was in *Paris* Acted for near a Month together. It is ſo far from wanting any Beauties of the *French*, that it e'ry where excels it; and that extreamly diverting Scene of Sir *Polydorus Hogſtye*, may be ſaid to be entirely his own, as are all the three Scenes that were ſince added of the *Players*, the *Senator* and the *Beau*, and which were receiv'd with Univerſal Applauſe, as indeed they juſtly merited. It will perhaps be wondered that it ſhould Act ſo very often in *Paris*, and not hold out a Fortnight nor ten days here; for which there may be two Reaſons Aſſigned: Firſt, in *Paris* there is not that fooliſh and extravagant Prejudice againſt the Stage, as is entertain'd in a numerous Party of this City, who rail againſt that and Common Prayer with an equal Zeal: So that in

Paris

Paris almoſt e'ry one goes to the Theatre, here not the tenth part, for Hypocriſie and Buſineſs here, divide the greater part to their ſeveral and different Offices: Another Reaſon is, That the Governours of the Houſe were unwilling to wear it out, and ſo balk'd the Run of it:

I am not ignorant of the ſeveral Objections made againſt this Play by the Criticks, *viz.* that the Scenes are looſe, and not at all akin to the Plot, and may be cut out and alter'd in *perpetuum*, without the leaſt Injury or Advantage to the thin and frail Deſign of the Play; that in *Lydia*, before the time of *Alexander* the Great, they talk of Juſtices of the Peace, *Fox* Hunting, *Flanders* Horſes and other things which are entirely Modern; but at the ſame time that theſe Accuſations muſt be confeſs'd not to be ill grounded; it muſt be own'd, that without theſe Faults we muſt have loſt Beauties of greater Conſequence. This I'm ſure, there has never been on the Stage, a Play of more general Satyr ſince the *Plain Dealer*; and there are ſuch Publick and uſeful Morals recommended to the Audience, that will be as beneficial to the Common-weal, as diverting to the immediate Spectators.

The Provok'd Wife, a Comedy *4to.* Acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, 1697. To ſpeak of this Play as I ought, I ſhou'd have the Pen of the Author who Writ it, and the recommending the Reader to a Peruſal of it, is the greateſt Praiſe I can give it. But I cannot omit the Objections I have heard made to it, by ſome of our Criticks, *viz.* That it is a looſe Play, without Deſign, or if there be a Deſign, 'tis ſuch a one as the juſt Rules of Comedy exclude, ſince it teaches the Wives how they ought to return the Brutality of their Husbands. I cannot by any means allow this Objection; for the Deſign ſeems to me as juſt as the Reflections and Wit of it are poinant, the Converſation lively and genteel; for it rather teaches Husbands how they ought to expect their Wives ſhou'd make them a Return, if they uſe them as Sir *John Brute* did his; ſuch Husbands may learn, that ſlighted and abuſed Virtue and Beauty, may be provoked to hearken to the prevailing Motives of Revenge. I can never think any reaſonable Man ſhou'd ſuppoſe a Woman entirely diveſted of a ſenſe of Humanity, or inſenſible either of the Power of an agreeable Temptation, or of the Pleaſure it yields: and as moſt of our Vices are the ſureſt Guard, if not ſource of our Virtues, I'm confident, when the Husbands ill Uſage of his Wife deprives himſelf of her Love, he diſmiſſes the ſureſt Guard of their common Honour; and the other, that is her Pride and Care of her Reputation will not be of force enough againſt Revenge; and the ſtrong ſollicitations of an agreeable Perſon, that demonſtrates a value for what the Poſſeſſor ſlights: So that it cannot be deny'd, that this Moral is of admirable Uſe; and offers a Truth to our conſideration

tion, which wou'd often prevent the Ruin of Families, which generally begins with the Husbands Faults. I know of no Thefts in this Play, or indeed any of this Gentlemans, but what he has own'd in his Preface.

The Relapſe, or *Virtue in Danger*, being the ſequel to *Loves laſt Shift* or *The Fool in Faſhion*, 4*to*. Acted at the Theatre Royal, 1697. This Play was received with mighty applauſe, and ſpight of the broken Scenes, which muſt be allowed an irregularity that might have been avoided, has its juſt and uncommon Merits; and I think the Character of my Lord *Foppington*, if it at all fall ſhort of that Maſterpiece of Sir *Fopling Flutter*, at leaſt challenges the next place, in preference to all of that kind, for the Stage has been almoſt as Fruitful in *Beaux*, as the Boxes.

The time when theſe three Plays were written is uncertain; but all appeared in a little time of one another, and this which comes laſt in the Alphabet, was the firſt in the Repreſentation; and as he informs us in the Prologue, was Wrote in ſix Weeks, a ſign of a double Bleſſing, of bringing forth without Pain, and even Children Perfect and Beautiful, without the uſual nine Months Travel.

W

Lewis Wager.

THIS Author (who was a Clerk in Queen *Elizabeth's* time) was then accounted a Man of great Learning. He writ in the beginning of her Reign an Interlude, ſtil'd, *Mary Magdalen, her Life and Repentance*, 4*to*. 1567. This was printed in an old Black Letter, it may be acted by four or five Perſons.

Edmund Waller, Eſq;

THis Gentleman was of a good Family, and Eſtate, the laſt uncommon with ſo good a Poet: he was belov'd by all that knew him, for his perſonal Merit and Affability, as well as admir'd for his Poetry. He died about Eight Years ſince.

The Maid's Tragedy, 8vo. 1690. This was a Play of *Fletcher's* and is reviv'd with great Alterations by this our Author, and printed with his Works.

Pompey the Great, a Tragedy, 4to. 1664. acted by his Highneſs the Duke of *York's* Servants. Tranſlated from *Corneille*, in which the Right Honourable, the Earl of *Dorſet* and *Middleſex* aſſiſted.

George Wapul.

AN Author who has writ one Play, call'd,

Tide tarrieth for no Man, a Comedy, 4to. 1611. printed ſo long ſince, that Mr. *Langbain* could not find what Volume or Date it was of. It is ſtiled, A moſt pleaſant and merry Comedy, right pithy and full of Delight.

William Wayer.

HE has a Play ſo long ſince printed, that Mr. *Langbain* could never gain a Sight of it. The Title is,

The longer thou Liv'ſt the more Fool thou art, a Comedy, 4to. but ſo old that it has no Date. It has alſo this Title. A very merry and pithy Comedy, *&c.*

R. Waver.

AN Author as unknown as the two former: he publiſh'd but one Play, which Mr. *Langbain* ſays he never ſaw, entituled,

Luſty Juventus, an Interlude, 4to. printed without any Date. Tho' Mr. *Langbain* attributes this Play to *R. Waver*, yet his Name is not to the Title Page, nor any where about the Play, to give him that Aſſurance; but I ſuppoſe he depended on former Catalogues.

John Webſter.

THis Author was Clerk of St. *Andrews* Pariſh in *Holborn*, as he was Contemporary with *Decker*, *Marſton*, and *Rowley*; ſo he join'd with 'em in ſeveral Plays, beſides ſeveral he writ himſelf; as,

Appius and Virginia, a Tragedy, 4to. 1659. acted at the Duke's Theatre. There are more Editions than one of this Play, and has been reviv'd and alter'd by Mr. *Betterton*. For the Plot ſee *Livii Hiſt. Florus*, *&c.*

The

The Devil's Law-Case; or, *When Women go to Law, the Devil is full of Business*, a Tragi-Comedy, 4*to.* 1623. acted by her Majesty's Servants, and dedicated to Sir *Tho. Finch.* Plot in part from *Skenkii Observat. Medic.* p. 27. *Goulart's Histoires Admirabiles de nôtre Temps*, Tom. 1. and *V. Maximus*, lib. 1. cap. 8.

The Dutchess of Malfey, a Tragedy, 4*to.* 1623. and 1678. first acted privately at *Black-Fryars*, then publickly at the *Globe*, by his Majesty's Servants; and dedicated to the Right Honourable, *George*, Lord *Barkley.* Reviv'd and acted at the Duke of *York*'s Theatre. Plot from *Bandello's Novels*, *Nov.* 19. *Goulart Hist. Admirab.* p. 226. *Beard's Theatre of God's Judgments*, Book 2. Ch. 24.

The White Devil; or, *The Tragedy of P. Giordano Ursini, Duke of Brachiano, with the Life and Death of Vittoria Corombona, the Famous Venetian Curtezan*; 4*to.* 1612. and 1665. first acted at the *Phœnix* in *Drury-Lane*, by the Queen's Majesty's Servants, and since reviv'd and acted at the Theatre Royal, by his Majesty's Servants.

In these two following Plays our Author was assisted by Mr. *Rowley.*

A Cure for a Cuckold, a Comedy, 4*to.* 1661. This was several Times formerly acted with great Applause.

The Thracian Wonder, 4*to.* 1661. our Authors call this a Comical History, several times acted with great Applause.

John Weston, Esq;

THis Author, whose Name is not *Watson*, as *Mr. Langbain* mistakes, writ a Play in King *Charles* the Second's Time, stil'd,

The Amazon Queen; or, *The Amours of Thalestris to Alexander the Great*; Tragi-Comedy, 4*to.* 1667. This Play writ in Heroick Verse, appeared not on the Stage. Plot from *Strabo*, lib. 11. *Q. Curt.* lib. 6. and *Justin*, lib. 3.

Mr. *Whitaker.*

THis Author, in King *Charles* the Second's Reign, publish'd a Play, call'd,

The Conspiracy,; or, *the Change of Government*; a Tragedy 4*to.* 1680. in Heroick Verse, and acted at the Duke of *York*'s Theatre.

Dr. *Robert Wild.*

THis Author, tho' a Presbyterian Doctor, writ one Play and divers Poems, but is moſt famous for his *Iter Boreale.* The Play is intituled,

The Beneſice, a Comedy, 4*to.* 1689. The Deſign taken from another Play, call'd, *The Return from Parnaſſus*; or, *A Scourge for Simony.*

Leonard Willan.

THE Author of a Play, publiſh'd one Paſtoral in Verſe, call'd, *Aſtræa*; or, *True Love's Mirrour*; a Paſtoral, 8*vo.* 1651. It is dedicated to the Illuſtrious Princeſs, *Mary*, Dutcheſs of *Richmond* and *Lenox.* Plot from a Romance ſo called.

George Wilkins.

HE liv'd in the Reign of King *Charles* the Firſt, and writ (beſides one he join'd with *Day* and *Rowley* in) a Play, call'd,

The Miſeries of Inforced Marriage, a Tragi-comedy, 4*to.* 1637. Mrs. *Behn* took her Plot and great part of the Language of this Play, to her *Town Fop*; or, *Sir Timothy Tawdry.* The other Play he join'd in, is called, *The Travels of Three Engliſh Brothers.*

Robert Wilmot.

A Poet of Queen *Elizabeth's* Reign, and at the Requeſt of the Gentlemen of the *Inner-Temple*, writ,

Tancred and Griſmond, a Tragedy, 4*to.* 1592. acted before her Majeſty by the Gentlemen of the *Inner-Temple*; and dedicated it to the Right Worſhipful and Vertuous Ladies, the Lady *Mary Peter*, and the Lady *Ann Grey.* Plot, *Nov.* 1. *Day* 4. of *Boccace's Novels.*

John Wilſon.

AN Author of the Place of whoſe Birth I am ignorant; he was once Recorder of *Londonderry*, and ſometime reſided in *Dublin*, where he writ *Belphegor*, which was afterwards acted in *London*

He

He died about three Years since, near *Leicester-Fields*, but where buried I know not. He is Author of four Plays; *viz.*

Andronicus Commenius, a Tragedy, 4*to.* 1663. Plot from *Heylin's Cosmography* in the Description of *Greece*, *Cantacusenus*, *Leunclavius*, *&c.*

Belphegor; or, *The Marriage of the Devil*; a Comedy, 4*to.* 1690. acted at the Queen's Theatre in *Dorset-Garden*. Plot taken from a Novel of *Machiavel*, and *Quevedo's Novels*, 8*vo.*

The Cheats, a Comedy, 4*to.* Printed two Editions, the last 1671. This Play met with Applause when first acted, and is a diverting Comedy.

The Projectors, a Comedy, 4*to.* 1665. This Play met with no great Success.

Robert Wilson.

A Gentleman that liv'd in the Reign of Queen *Elizabeth*, and writ one Play, call'd,

The Cobler's Prophecy, a Comedy, 4*to.* 1655.

Nathaniel Wood.

HE was a Clergy-man, and liv'd in the Reign of Queen *Elizabeth*, in the City of *Norwich*; writ one Play, calling it,

The Conflict of Conscience, a Pastoral, 4*to.* 1581. This is a Play of Morality, and may be presented by six Persons.

John Wright.

A Gentleman, if I mistake not, of the *Middle-Temple*, and is yet living; has writ Two Plays, of which in their Order:

Thyestes, a Tragedy, 8*vo.* 1674. dedicated to *Bennet*, Lord *Sherrard*. Translated from *Seneca*.

Mock Thyestes, a Farce, 8*vo.* 1674. This is writ in Burlesque Verse, and printed to be bound up with the former.

Thomas Wright.

I Can give no Account of this Author, only that he has a Play in print, call'd,

The Female Vertuoso's, a Comedy, 4*to.* 1693. and dedicated to the Right Honourable *Charles*, Earl of *Winchelsea*. The Design our

Author owns none of his own, but of ſome Friend from the *French*. The Prologue written and ſpoke by Mr. *Dogget*; yet all not enough to make it take.

William Wycherley.

A Shropſhire Gentleman, who has excell'd all Writers in all Languages, in Comedy, and moſt of the Poets of the preſent Age in generous Dealing with thoſe he owns his Friends, he has writ Four Plays,

The Country Wife, a Comedy, 4*to*. 1683. acted at the Theatre Royal. This Play from the beginning has been frequently acted with great Applauſe.

The Gentleman Dancing-Maſter, a Comedy, 4*to*. 1673. acted at the Duke's Theatre.

Love in a Wood; or, *St. James's Park*; a Comedy, 4*to*. 1672. acted at the Theatre Royal, by his Majeſty's Servants; and dedicated to the Dutcheſs of *Cleveland*.

The Plain Dealer, a Comedy, 4*to*. 1678. acted at the Theatre Royal, by his Majeſty's Servants. This is accounted the moſt excellent of all his Comedies, of which and the Author, Mr. *Dryden* and Mr. *Evelyn* gives a large Encomium. Some of the Characters are in *Molliere's Le Miſanthrope*, and *Scarron's City Romance*, 8*vo*.

Y

Robert Yarrington.

AN Author in Queen *Elizabeth's* Reign, who writ one Play, entituled,

Two Tragedies in one, 4*to*. 1601. Two Murthers, one of a Chandler and his Boy, the other of a Child in a Wood, by Order or Contrivance of his Uncle, are the Subject of this Play.

SUPPO-

SUPPOSED AUTHORS.

R. A. Gent.

THIS Author writ one Play, call'd, *The Valiant Welch Man*; or, *The True Chronicle History of the Life and Valiant Deeds of* Charadoc *the Great, King of* Cambria, *now called* Wales; a Tragi-Comedy, 4*to.* 1663. acted by the Prince of *Wales's* Servants, the Plot from *Ubaldine le vite del donne illustre*, p. 6. *Tacitus Annals*, *Milton's History of England*, and from our *British Chronicles*.

H. B.

THis Author has publish'd one Play, entituled, *The World's Idol*; or, *Plutus*, a Comedy, 8*vo.* 1650. Translated from *Aristophanes*, with Notes and a Discourse upon it.

P. B.

THE *Mock Duellist*; or, *The French Vallet*; a Comedy, supposed to be writ by *Peter Bellon*, Gent. 4*to.* 1675. acted at the Theatre Royal by his Majesty's Servants, and dedicated to the vertuous, accomplisht Lady, Madam *S. C.*

J. C.

THis Author writ a very diverting Play, call'd,
The Two Merry Milk Maids; or, *The best Words near the Garland*, a Comedy, 4*to.* 1661. play'd before the King with great Applause, by the Company of the Revels. Part of the Plot from the Tenth Day, Nov. 5. of *Boccace's Novels*, and is the Foundation of several Plays, as *Fletcher's* Four Plays in One, &c.

J. D.

UNder these Two Letters are these Two Plays following:
Hell's High Court of Justice; or, *The Tryal of Three Politick Ghosts, viz.* Oliver Cromwell, *King of* Sweeden, *and Cardinal* Mazarine; a Tragedy, 4*to.* 1661.

The Mall; or, *The Modish Lovers*; a Comedy, 4*to.* 1674. acted by the King's Servants, and dedicated to *William Whitcom, Junior*, Esq. (supposed by Dr. *Hide*, the *Proto-Bibliothecarius* to the University) to be Mr. *Dryden's*, tho' it differs much from the Stile of his Works.

R. G.

THis Translator and Author was some time Master of Arts of *Magdalen-Colledge, Oxon*; publish'd Two Plays:
Alphonsus, King of Arragon, a comical History, 4*to.* 1599. as it has been sundry times acted.

Ignoramus, a Comedy, 4*to.* 1662. very often acted with Applause before King *James* the First, written originally in Latin and translated by our Author.

S. H.

THis Author was of *Exeter-Colledge, Oxon*; and whilst Batchelor of Arts, writ
Sicily and Naples; or, *The Fatal Union*; a Tragedy, 4*to.* 1640. There were several Copies of Verses in Praise of this Play, writ by the Students of *Oxon.*

SUPPOSED AUTHORS.

B. J.

UNDER these Letters are printed these Two Plays: *Guy, Earl of Warwick*; a Tragedy, 4*to.* said by some to be writ by *Ben. Johnson*, tho much inferior to the Works of that excellent Poet.

The Bashful Lovers, a Tragi-Comedy, 8*vo.* 1655. acted at the *Black-Fryars*, by his Majesty's Servants.

E. M.

THis Author writ one Play, call'd, *Saint Cecily*; or, *The Converted Twins*, a Tragedy, 4*to.* 1667. supposed to be writ by Mr. *Matthew Medbourn*, the Comedian, and dedicated to Queen *Catharine*. Plot From *Eusebius*, *Epiphanius*, *Baronius*, &c.

N. N.

ROme's *Follies*; or, *The Amorous Fryars*; a Comedy, as it was lately acted at a Person of Quality's House, 4*to.* 1681. This Play (which has been omitted by Mr. *Langbain*) is dedicated to the Right Honourable, *Anthony*, Earl of *Shaftsbury*. There's not enough in this Play to recommend it to the nicer Judges of Poetry: Instead of the Author's Name, we only find the Two Letters above-mentioned.

W. N.

HUntington's *Divertisement*; or, An Interlude for the general Entertainment of the County Feast, held at *Merchant Taylors-Hall*, printed, 4*to.* 1678. by *W. N.* and dedicated to the Nobility and Gentry of that Country.

T. P.

THis Author has publiſhed two Plays:

The French Conjurer, a Comedy, 4*to.* 1678. acted at the Duke's Theatre. Plot part of it from *Guſman*, in the Stories of *Dorido* and *Cloridia*, and the Merchant of *Sevil.*

A Witty Combat; or, *The Female Victor*, a Tragi-Comedy, 4*to.* 1663. acted by ſeveral Perſons of Quality. Plot from *The German Princeſs*, a Novel, in 8*vo.*

Monſieur *P. P.*

THis Tranſlator Publiſh'd,

Ariadne; or, *The Marriage of Bacchus*; an Opera, 4*to.* 1674. acted by the Royal Academy of Muſick at the Theatre Royal, and dedicated to the King; being a Vocal Repreſentation from the French, and ſet to Muſick by Mr. *Grabutt*, Maſter of the King's Muſick.

S. P.

TRoades, a Tragedy, 8*vo.* 1660. Suppoſed to be writ by *Samuel Pordage*, and taken from *Seneca.*

T. R.

A Tranſlator, who publiſh'd this one Play, call'd,

The Extravagant Shepherd, a Paſtoral Comedy, 4*to.* 1654. and dedicated to Mrs. *Thornehill*, of *Ollantigh*, in *Kent.* Tranſlated from *Corneille*; Plot founded on *Lyſis*; or, *The Extravagant Shepherd*; a Romance, *fol.*

W. R.

CHriſtmas *Ordinary*, a Private Shew; wherein is expreſs'd the jovial Freedom of that Feſtival; as it was acted at a Gentleman's Houſe among other Revels; printed 1682. This is a Piece that falls into the Number of Dramatick Writings, tho there is not much to recommend it to this Place. The Author

is

is not known, but there are two Letters of his Name put to the Title Page; (*viz.*) *W. R.* Maſter of Arts.

The Coronation of Queen Elizabeth; or, *The Reſtauration of the Proteſtant Religion*, &c.

Mr. *S.* Maſter of Arts.

THE Author of this ancient Play, printed in a Black Letter, is ſtyled by him, A right Pithy, Pleaſant, and Merry Comedy, called,

Gammer Gurton's Needle; a Comedy, 4*to.* 1561. acted at *Chriſt's-College*, *Cambridge*, near a Hundred Years ago.

J. S.

UNder theſe Two Letters are publiſh'd theſe following Plays, *viz.*

Andromana; or, *The Merchants Wife*, a Tragedy, 4*to.* 1660. Plot from Sir *Philip Sidney*'s *Arcadia*, in the Story of *Plangus*, p. 155.

Maſquerade du Ciel, a Maſque 4*to.* 1640. and dedicated to the Queen.

Phillis of Scyros, a Paſtoral, 4*to.* 1655. Tranſlated from the Italian of *C. Guidubaldo di Bonarelli.*

The Prince of Priggs Revels; or, *The Practiſes of that grand Thief, Captain James Hinde*, a Comedy, 4*to.* This Piece I cou'd never yet get a Sight of.

S. S.

THis Author publiſh'd only this ſingle Play, entituled,

The Honeſt Lawyer, a Comedy, 4*to.* 1616. acted by the Queen's Servants.

J. T.

UNder theſe two Letters we may find two Plays printed, *viz.*

Grim, the Collier of Croyden; or, *The Devil and his Dam, with the Devil of St. Dunſtan's*, a Comedy, 8*vo.* 1662. Plot from *Machiavel*'s Marriage of *Belphegor*, a Novel, *fol.* 'tis alſo printed with *Quevedo*'s Novels, 8*vo.* and in the *Ternary of Plays.*

Troas, a Tragedy, 4*to.* 1686. tranſlated from *Seneca.*

C. W.

C. W.

THis Author is ſuppoſed to be *Chriſtopher Waſe*, late one of the *Squire-Beadles* of *Oxford*, who publiſh'd a Play call'd,

Electra, a Tragedy, 12. *Hague*, 1649. preſented to her Highneſs the Lady *Elizabeth*. Tranſlated from *Sophocles*.

E. W.

ONE who does not pretend to be the Author, but the Occaſion of publiſhing this ſingle Play;

Apollo Shroving, a Comedy, 8*vo*. 1627. writ by the Maſter of *Hadleigh-School* in *Suffolk*, and acted there by his Scholars.

J. W.

UNder theſe two Letters is printed one Play, call'd,

The Valiant Scot. 4*to*. 1637. publiſh'd by *William Bowyer*, and dedicated to the Right Honourable, *James*, Marques of *Hamilton*.

L. W.

UNder theſe two Letters the Author publiſh'd this Play, entituled,

Orgula; or, *The Fatal Error*, a Tragedy, 4*to*. 1658. and dedicated to the moſt accompliſh'd Lady, the Lady *Frances Wildegooſs*; with a Preface ſhewing the true Nature of Poeſie.

M. W. Maſter of Arts.

THE Second Author who has this Play in the Ternary of Plays, *viz.*

The Marriage-Broker; or, *The Pander*; a Comedy, 8*vo*. 1662. Plot from *Engliſh Chronicles*, in the Reign of *Sebert*, King of the *Weſt Saxons*.

R. W.

R. W.

THis ancient Author publish'd a Play many Years ago, which Mr. *Langbain* gave a wrong Title to, by reason he never saw it, and is entituled,

The Three Ladies of London.

T. W.

THE Third Author who has this following Tragedy, in *the Ternary of Plays*, call'd,

Thornby-Abby; or, *The London Maid*, a Tragedy *8vo.* and dedicated to *William Austin*, Esq; by *R. D.* the Publisher; and translated from *Plautus.*

W. W.

THE Translator of this following Comedy, call'd,

Manæchmi, a Comedy, *4to.* 1515. This Author had several others translated, tho' never publish'd them.

UNKNOWN

UNKNOWN AUTHORS.

A

THE *Abdicated Prince*; or, *The Adventures of Four Years*; a Tragi-Comedy, 4*to.* 1690. acted at *White-Hall*, by ſeveral Perſons of Quality.

Abraham's Sacrifice, mentioned in former Catalogues, but I queſtion whether it may be properly called a Play, Mr. *Langbain*, or my ſelf, having never ſeen it.

An Alarum for London; or, *The Siege of Antwerp*; with the Adventurous Acts, and Valiant Deeds of the Lame Soldier; a Tragi-Comedy, 4*to.* 1602. play'd by the Servants of the Right Honourable, the Lord *Chamberlain*. Plot from the Tragical Hiſtory of the City of *Antwerp*, 4*to.*

Albion, an Interlude, mentioned in former Catalogues, but never met with by Mr. *Langbain*, or my ſelf

Albion's Triumph, a Maſque, 4*to.* 1631. perſonated at Court by the King, Queen, and the Lords, the *Sunday* after *Twelfth-Night*, 1631.

Albumazer, a Comedy, 4*to.* 1634. play'd at *Cambridge* before the King, by the Gentlemen of *Trinity-Colledge*; afterwards revived at the King's Houſe with a new Prologue writ by Mr. *Dryden*.

Aminta, a Paſtoral, 4*to.* 1628. Tranſlated from *Taſſo*'s *Aminta*, with *Ariadne's* Complaint, in Imitation of *Anguilara*.

The Amorous Gallant; or, *Love in Faſhion*; ſometimes under the Title of *The Amorous Orontus*; a Comedy, 4*to.* 1675. Tranſlated from a French Play, writ by *Th. Corneille*, ſtiled, *L'Amour Alamode*; the Plot from a Spaniſh Play writ by *Ant. de Solis*, named, *El Amor al Uſo*.

The Amorous Old Woman; or, *'Tis well if it take*; a Comedy, 4*to.* 1684. 'tis alſo printed with another Title, call'd, *The Fond Lady*.

Andronicus, a Tragedy, *Impiety's Long Succeſs*; or, *Heaven's late Revenge*. 8*vo.* 1661. This Play is not mentioned by Mr. *Langbain*, nor can I learn who is the Author thereof.

Arden

Arden of Feversham, his true and lamentable Tragedy, who was barbarously Murthered by the means of his Wife, who being in Love with one *Mosebie*, hired two Ruffins, *Black Will* and *Shakbag* to kill him, 4*to*. 1599. Plot from *Goodwin*, *Hayward*, *Hollingshead*, *Baker*, and *Beard*'s *Theatre of God's Judgments*.

The Arraignment of Paris, a Pastoral, supposed by *Kirkman* to be Mr. *William Shakespear*'s.

B

THE *Banish'd Duke*; or, *The Tragedy of Infortunatus*; 4*to*. 1690. acted at the Theatre Royal.

The Battle of Alcazar, Fought in Barbary, between Sebastian, King of Portugal; and Abdelmelech, King of Morocco; with the Death of Captain Stukely, a Tragedy, 4*to*. 1594. acted by the Lord High Admiral's Servants. Plot from *Heylin*'s *Cosmography* in the History of *Spain*; *De rebus Lusitan.* by *Andr. Schottum*, *fol.* and *Fuller*'s *Worthies*.

Band, Ruff, and Cuff; accounted an Interlude in former Catalogues, but neither Mr. *Langbain* nor my self, could ever procure the Sight of one.

The Bastard, a Tragedy, 4*to*. 1552. Plot and part of the Language is taken from *The Loves of Schiarra and Florelia*, in the *English Lovers*. See also *The Unfortunate Spaniard*.

The Bloody Duke; or, *The Adventures for a Crown*, a Tragi-Comedy, 4*to*. 1690. by the Author of *The Abdicated Prince*; acted at the Court of *Alba Regalis*, by several Persons of Quality.

Bonduca, with an Entertainment of Musick, Vocal and Instrumental, a Tragedy acted at the Theatre in *Dorset-Garden*, 1696. 4*to*. and dedicated by Mr. *Powel* to the Right Honourable, the Lord *Jefferys*. This Play on the Revival (for it is scarce to be said more) tho' the two Universities club'd to the Alterations, did not succeed so well as it deserv'd, considering it almost all *Fletcher*'s.

Braggadocio; or, *The Bawd turn'd Puritan*, a Comedy, 4*to*. 1690. by a Person of Quality.

C

CÆsar's *Revenge*, a Tragedy, of which I can give no Account.

Charles the First, King of England, his Tragedy, 4*to*. 1649. and dedicated to King *Charles* the Second, with a Copy of Verses in Praise of it. Plot from *English Chronicles*.

The

The Combat of Caps, a Maſque which is mentioned in divers Catalogues, but I could never ſee one.

The Commmons Condition, a Comedy, of which I can give no Account.

The Conſtant Nymph; or, *The Rambling Shepherd*, a Paſtoral, 4*to.* 1678. acted at the Duke's Theatre.

The Corniſh Comedy, a Comedy, 4*to.* 1696. acted at the Theatre Royal in *Dorſet-Garden*, by his Majeſty's Servants, this Play was writ by a *Corniſh* Attorney, as I am inform'd, who had better have kept to the other Offices of the Quil, ſo very different from thoſe of *Parnaſſus*. 'Tis dedicated by Mr. *Powel* to *Chriſtopher Rich*, Eſq; one of the Patentees of his Majeſty's Theatre; and uſher'd in, like other Plays that miſs of Succeſs, with a Preface in its Vindication, let its Fate be never ſo juſt.

The Coronation of Queen Elizabeth; or, *The Reſtauration of the Proteſtant Religion, and the Downfal of the Pope*, 4*to.* 1680. being a moſt excellent Play, as it was acted both at *Bartholomew* and *Southwark Fairs*, with great Applauſe. This is only a Droll, but the Succeſs the Current of the Times gave it, met with a Bookſeller to make it paſs the Preſs; but there is no great Poetry to be expected from it, or any Maſtery of Deſign or Conduct; yet if the Readers have a mind to ſee a particular Account of the Tranſactions of that glorious Queen, I wou'd adviſe them, beſides our Chronicles of *Stow*, *Speed*, *Baker*, *&c.* to read the great *Cambden's Elizabeth*, and Dr. *Burnet's Hiſtory of the Reformation*.

The Coſtly Whore, a comical Hiſtory, 4*to.* 1633. acted by the Company of Revels.

The Contention between York and Lancaſter, two Parts, *with the Death of the good Duke* Humphrey, *and the Baniſhment and Death of the Duke of* Suffolk, *and the Tragical End of the Proud Cardinal of* Wincheſter, *with the notable Rebellion of* Jack Cade, *and the Duke of* York's *firſt Claim to the Crown*, a Tragedy, 4*to.* 1600. This Play differs very little from the ſecond Part of *Shakeſpear's Henry the Sixth*, *fol.*

The Counterfeits, a Comedy, 4*to.* 1679. acted at the Duke's Theatre. Plot from a tranſlated Spaniſh Novel, called, *The Trapanner Trapann'd*, 8*vo.* 1655. Some account this Play to be *John Leanard's*, a great *Plagiary*.

The Counterfeit Bridegroom; or, *The Defeated Widow*; a Comedy, 4*to.* 1677. acted at his Royal Highneſs the Duke's Theatre. 'Tis only an old Play of *Middleton's*, call'd, *No Wit like a Woman's*, 8*vo.*

Cromwell's Conſpiracy, a Tragi-Comedy. This I never ſaw.

Cruel

Cruel Debtor, a Play only nam'd by Mr. *Kirkman*, but I never ſaw any ſuch.

Cupid's Whirligig, a Comedy, 4*to*. 1616. ſeveral times acted by the Children of his Majeſty's Revels, and dedicated by the Publiſher, to Mr. *Rob. Hayman*. Plot, *Boccace's Novels*, *fol.*

Cyrus, King of Perſia; a Tragedy.

D

Damon and Pythias, a Hiſtory.

Darius, (ſtiled) a pretty new Interlude, both pithy and pleaſant, of the Story of King *Darius*, being taken out of the third and fourth Chapter of *Eſdras*. *Lond.* 1565. 4*to*. This is a good old Play, and the Author has ſo contriv'd it, that Six Perſons may eaſily act it. The Title Page refers the Reader to the Place where (if his Curioſity requires it) he may read the Story.

The Debauchee; or, *The Credulous Cuckold*; a Comedy, 4*to*. 1677. acted at his Highneſs the Duke of *York*'s Theatre. 'Tis a Play of *Broome*'s reviv'd, call'd, *A Mad Couple well match'd*.

The Deſtruction of Jeruſalem.

Dick Scorner, mentioned to be a Play in Mr. *Kirkman*'s Catalogue.

The Divine Maſque, 4*to*. dedicated to General *Monk*, by one *Anthony Sadler*.

E

Edward the Third, his Reign, a Hiſtory, 4*to*. 1599. ſundry times play'd about the City of *London*. Plot from our old *Engliſh Chronicles*.

Edward the Third, with the Fall of Mortimer, *Earl of* March, a Hiſtory, 4*to*. 1690. acted at the Theatre Royal, by their Majeſties Servants; and dedicated to the Right Honourable, *Henry*, Lord Viſcount *Sidney*. Plot from the *Engliſh Chronicles*, *vide Walſingham*, *du Cheſne*, *Graſton*, *Stow*, *Speed*, *M. Weſtminſter*, *Fabian*, *Froiſſart*, *Pol. Virgil*, *Hollingſhead*, *&c.* as alſo *Æſchaſius Major*, and a Novel tranſlated from the French, ſtiled, *The Counteſs of Saliſbury*, 8*vo*.

Elvira, or, *The Worſt not always True*; a Tragi-Comedy, 4*to*. 1667. This is by ſome aſcribed to the Lord *Digby*.

The Empreſs of Morocco, a Farce, 4*to*. 1674. acted by his Majeſty's Servants. Said to be writ by *Tho. Duffet*.

Engliſh Men for Money; or, *A Woman will have her Will*; a very pleaſant Comedy, 4*to*. 1656. often acted with great Applauſe.

The

The Engliſh Princes; or, *The Death of* Richard *the Third*; a Tragedy, 4*to.* 1673. This Play is aſcribed to *John Carel*, and writ in Heroick Verſe. Plot from *Hollingſhead*, *Speed*, *Baker*, *Stow*, *Fabian*, *Grafton*, *Pol. Virgil*, *&c.*

Enough's as good as a Feaſt, a Comedy.

Every Woman in her Humour, a Comedy, 4*to.* 1609.

F

THE Factious Citizen; or, *The Melancholy Viſioner*; a Comedy, 4*to.* 1685. acted at the Duke's Theatre.

The Faithful Shepherd, a Paſtoral, 4*to.* Plot from *Guarini's Il Paſtor Fido.*

Fair Em, the Miller's Daughter of Mancheſter; *with the Love of William the Conqueror*, a pleaſant Comedy, 4*to.* 1631. often acted in the City of *London*, by the Servants of the Right Honourable, the Lord *Strange.*

The Fairy Queen, an Opera, 4*to.* 1692. repreſented at the Queen's Theatre, by their Majeſties Servants. There's a Preface prefixt to it, in Defence of Opera's, *&c.* 'Tis wholly borrowed from the *Midſummer-Night's Dream*, of *Shakeſpear*, tho' there is no ſuch Acknowledgment by this Author.

The Fair Maid of Briſtow, a Comedy, 4*to.* 1605. play'd before the King and Queen at *Hampton Court.*

The Falſe Favourite Diſgrac'd, and the Reward of Loyalty; a Tragi-Comedy, 8*vo.* 1657. This Play is aſcribed to *George Gerbier D'Ouvilly*, but never acted.

The Fatal Jealouſie, a Tragedy, 4*to.* 1673. acted at the Duke's Theatre, and aſcribed by ſome to Mr. *Pane.* Plot from *Johannes Gigas's Poſtills*; ſee alſo *Theatre of God's Judgments*, part 2. p. 55. *Unfortunate Lovers*, Nov. 1.

The Feign'd Aſtrologer, a Comedy, 4*to.* 1668. tranſlated from the French of Monſieur *Corneille*, *Junior.* Plot from *Calderon's El Aſtrologo fingido.*

Fidele and Fortunatus, in former Catalogues has been aſcribed to one *Barker.*

Flora's Vagaries, a Comedy, 4*to.* 1670. acted at the Theatre Royal, by his Majeſty's Servants; aſcribed to Mr. *Rhodes.* Plot is founded on *Boccace's Third Day, Nov.* 3.

The Folly of Prieſtcraft, a Comedy, 4*to.* 1690.

The Fond Lady, a Comedy, 4*to.* The ſame with *The Amorous Old Woman*, only different Titles.

Free-Will, a Tragedy, tranſlated from the *Italian*, by *H. C.* ſuppoſed to be *Henry Cheek*.

Fulgius and Lucrelle, I can ſay nothing of this Play, having never ſeen it.

G

THE *Gentile Craft*, ſee *Shoomakers Holiday*, which is the ſame Play.

The Ghoſt; or, *The Woman wears the Breeches*, a Comedy, writ in the Year, 1640. and printed 4*to*. 1650.

H

THE *Hector*; or, *The Falſe Challenge*; a Comedy, 4*to*. 1656.

Henry the Fifth, with the Battel of Agen-Court; a Hiſtory, 4*to*. 1617. acted by the King's Majeſty's Servants. Plot from the *Engliſh Chronicles, viz. Stow, Speed, Baker, &c.*

Hiſtriomaſtrix; or, *The Player whipt*, a Comedy, 4*to*. 1610. This Play was writ in the time of Queen *Elizabeth*.

Hoffman his Tragedy; or, *A Revenge for a Father*; acted with great Applauſe, at the *Phenix* in *Drury-Lane*, dedicated by *Hugh Perry*, to his Honoured Friend Mr. *Richard Kilvert*.

How to chuſe a good Wife from a Bad one, a pleaſant conceited Comedy, 4*to*. 1634. ſeveral times acted by the ſervants of the Earl of *Worceſter*. The Foundation of this Play is taken from a Novel in *Cynthio Giraldi*, Dec. 3. Nov. 5. the Story of *Anſelmes* ſaving of young *Arthur*'s Wife, is related in ſeveral Novels; *vide* the Ninth Novel of *The Pleaſant Companion* (printed in 8*vo*. *London*, 1684.) ſtil'd, *Love in the Grave*.

I

JAck *Drums Entertainment*; or, *The Comedy of Paſquil and Catherine*, 4*to*. 1616. ſeveral times acted by the Children of *Pauls*. *Mammon*'s poyſoning of *Catherine*'s Face, reſembles the Uſage of *Demagoras* to *Parthenia*, in *Argulus* and *Parthenia*.

Jack Jugler, a Comedy, according to old Catalogues, but I could never procure one.

Jack Straw's Life and Death, a notorious Rebel in *England*, who was kill'd in *Smithfield* by the Lord Mayor of *London*, 4*to*. 1598. This Play is divided into but Four Acts. Plot in the *Engliſh Chro-*

nicles, viz. Baker, Speed, Stow, &c. in the Reign of King *Richard* the Second.

Jacob and Esau, an Interlude, this Play, as it is easy to be perceived, is founded on Scripture. See *Genesis,* Chap. 25, 26, *&c.* See also *Josephus,* Lib. 1. *Tornelli Annales,* &c.

James the Fourth, a History. The Play is founded on the King of *Scotland* of that Name.

Jeronymo, the First Part, with the Wars of *Portugal*; or, *The* Spanish *Tragedy,* a Tragedy, 4*to.* 1605. containing the Life and Death of *John Andræa.*

Jeronymo is mad again; or, *The* Spanish *Tragedy*; a Tragedy, containing the lamentable End of *D. Horatio* and *Bellimperin,* with the pitiful Death of *Jeronymo,* 4*to.* 1623. There are some Authors that have quoted several Lines out of this Play, *viz. Ben. Johnson* in *Every Man in his Humour, Shirley* in his *Bird in a Cage, &c.*

Impatient Poverty, stiled a Comedy by some Catalogues.

The Imperial Tragedy; *fol.* 1669. acted at the Nursery in *Barbican,* Plot from *Marcellinus* and *Cassiodorus,* in their Chronicles about *Zenon*; see also, *Baronius, Godeau, Zonarus, &c.* 'tis by some ascribed to Sir *William Killigrew,* and translated from the Latin.

The Interlude of Youth, a serious, old, instructive Piece, written in Verse in 4*to.*

John the Evangelist, The Title page of this also shews the Subject Divine.

The Jovial Crew; or, *The Devil turn'd Ranter*; an Interlude, 4*to.* 1651. This is a Character of *The Roaring Ranters* of those Times represented in a Comedy.

K

King Edgar and Alfreda, a History, 4*to.* Plot from *English Chronicles.*

The King and Queen's Entertainment at Richmond, *after their leaving* Oxford, in a Masque, presented by the most Illustrious Prince *Charles, September* 12. 1636. and dedicated to her Majesty, the Queen of *Great Britain,* by a Copy of Verses.

A Knack how to know an Honest Man, a Comedy, 4*to.* 1596. 'Tis entituled a pleasant conceited Comedy, as it has been sundry times play'd about the City of *London.*

A Knack how to know a Knave, a very pleasant and merry Comedy, 4*to.* 1594. several times acted by *Edw. Allen,* with *Kemp*'s applauded Merriments of the Men of *Goteham,* in receiving the King into *Goteham.* Plot from the Story of King *Edgar, Ethen-*

wald

wald and *Alfreda*; ſee alſo *Walſingham*, *Grafton*, *Malmesbury*, *Stow*, *&c.*

The Knæve in Grain new vampt, a Comedy, 4*to.* 1640. acted at the *Fortune* with very great Applauſe.

Knævery in all Trades; or, *The Coffee-Houſe*; a Comedy, 4*to.* 1664. acted in the *Chriſtmas* Holy-days, by ſeveral Apprentices with great Applauſe.

The Knight of the Golden Shield. See Sir *Clyomon.*

L

THE Lady Alimony; or, *The Alimony-Lady*; an excellent pleaſant Comedy, 4*to.* 1659. duly authoriſed, daily acted, and frequently followed.

The Late Revolution; or, *The Happy Change*; a Tragi-Comedy, acted throughout the Engliſh Dominions, in the Year 1688. written by a Perſon of Quality, and printed in 4*to.* 1690. the Epiſtle Dedicatory is to all true Engliſh Men, *&c.* This Play or Story is what the Title Bears, *viz. The Tranſactions of the Late King's leaving the Nation.*

The Laws of Nature, a Comedy, by former Catalogues; but I queſtion whether any ſuch.

The Levellers Levelled; or, *The Independents Conſpiracy to root out Monarchy*; an Interlude written by *Mercurius Pragmaticus*, 4*to.* 1647. This is dedicated to the late King *Charles* the Second.

Liberality and Prodigality, a Comedy.

Lingua; or, *The Combat of the Tongue and the five Senſes for Superiority*; a pleaſant Comedy, 4*to.* Mr. *Winſtanly* ſays, that *Oliver Cromwell*, the late Uſurper, acted the part of *Lactus*, in *Cambridge*, which firſt inſpir'd him with Ambition.

London Chanticlers, a witty Comedy, full of various and delightful Mirth, often acted with great Applauſe, and printed 4*to.* 1659.

Look about you, a pleaſant Comedy, 4*to.* 1600. play'd by the Servants of the Right Honourable, Lord High Admiral. For the Hiſtorical Part, ſee the *Engliſh Chronicles*; *viz. Baker*, *Speed*, *Pol. Virgil*, *Daniel*, *&c.* in the Reign of King *Henry* the Second.

The Loſt Lady, a Tragi-Comedy, *fol.*

Love A-la-mode, a Comedy, 4*to.* 1663. acted at *Middleſex* Houſe, with great Applauſe. This Play is juſtified by the Author, who, if we believe the Title Page, is a Perſon of Honour.

Love's Loadſtone, a Comedy, 4*to.* of which I refer you to the Letter *P.* where you may find ſome Account of it under the Title of *Pathomachia*; or, *The Battle of Affections*; which is the ſame Play, 1630.

Luminalia; or, *The Feſtival of Light*; a Maſque, 4*to.* 1637. this was perſonated (the ſame Year) on *Shrove-Tueſday-Night*, by the Queen's Majeſty and her Ladies. Mr. *Inigo Jones* aſſiſted in it.

M

MAnhood and Wiſdom, a Play mentioned in other Catalogues.

Marcus Tullius Cicero, that famous Orator, his Tragedy, 4*to.* 1651. writ in Imitation of *Catiline's Conſpiracy*, by *Johnſon*. Plot *Plutarch in vita Ciceronis*, *Appian*, *Dion*, *Lambin*, &c.

Marriage of Wit and Science, an Interlude.

Maſter Turbulent; or, *The Melancholicks*; a Comedy, 4*to.* 1682. as it was acted at the Duke's Theatre.

Maſque of Flowers, 4*to.* 1614. preſented at the Banquetting-Houſe at *White-Hall*, by the Gentlemen of *Grays-Inn*, on *Twelfth-Night*, 1631. It is dedicated to Sir *Francis Bacon*, then Attorney General.

Maſſianello, his Tragedy; or, *The Rebellion of Naples*; 8*vo.* 1631. This is dedicated to *John Cæſar*, of *Hyde-Hall*, in the County of *Hertford*, Eſq; Plot from *Giraffi*'s Hiſtory of *Naples*, Engliſhed by *James Howel*.

Mercurius Britanicus; or, *The Engliſh Intelligencer*; a Tragi-Comedy, 4*to.* This Play reflects much upon the Judges, *Cook*, *Hutton*, and other Perſons concerned in the Buſineſs of Ship-Money. It has but four Acts.

The Merry Devil of Edmonton, a Comedy, 4*to.* 1655. Plot, *Fuller*'s *Church Hiſt.* p. 186.

The Morning Ramble; or, *The Town-Humours*; a Comedy, 4*to.* 1673. acted at the Duke's Theatre. This Play ſome think to be written by one Mr. *Pane*.

Mucedorus, the King's Son of Valencia; *and Amadon, the King's Daughter of Arragon*; with the Merry Conceits of *Mouſe*; a Comedy, 4*to.* 1668. acted at the *Globe*, and afterwards before the King at *White-Hall*. Suppoſed to be writ by *Shakeſpear*, and printed formerly.

The Muſe of New-market, containing three Drolls; *viz. The Merry Milk Maids of Iſlington*; or, *The Rambling Gallants defeated: Love loſt in the Dark*; or, *The Drunken Couple: The Politick Whore*; or, *The Conceited Cuckold*. 4*t.*. 1681. acted (as the Title ſays) at *New-market*. All three Drolls ſtollen from other Plays.

The Miſtaken Beauty, or, *The Lyar*; a Comedy, 4*to.* 1685. acted by their Majeſties Servants, at the Theatre Royal. Tranſlated from *Corneille's Le Menteur*.

N

Neglected Vertue; or, *The Unhappy Conqueror*; a Play acted at the Theatre Royal, by his Majesty's Servants, 1696. 4*to.* and dedicated by Mr. *Horden* the Player, to the Honourable, Sir *John Smith*, Baronet, *&c.* in which he lets his Patron know its ill Success, and that it's none of his own, and in that he's much in the Right, for all the Comical Part is taken out of *Fletcher*.

Nero's Tragedy, 4*to.* writ many Years since; another bearing the like Title, was writ and publish'd by Mr. *Lee*. Plot or Hist. from *Suetonius in vita Neronis*, *Aurelius Victor*, *Sulpitius Severus*, and *Tacitus Annal.*

A New Custom, an Interlude, 4*to.* 1573. It contains but three Acts, and may be acted by four Persons. This being writ in Queen *Elizabeth's* Time, was purposely to vindicate the Reformation.

New-market-Fair, the First Part, a Tragi-Comedy, 4*to.*

New-market-Fair; or, *Mrs. Parliament's New Figaries*; the Second Part, a Tragi-Comedy, 4*to.* 1649. and the Title tells you, writ by the *Man in the Moon*, and printed at *You may go look*. The Intent of these Two Plays are to expose the Rebels against King *Charles* the First.

The Nice Wanton, a Comedy.

No Body, and Some Body; with the true Chronicle History of *Elydure*, who was fortunately three times Crown'd King of *England*, 4*to.* acted by the Queen's Majesty's Servants. It is not divided into Acts. For the true Story consult our *English Chronicles*.

O

An Old Wives Tale.

Orlando Furioso, One of the Twelve Peers of France; a Hist. 4*to.* 1594. acted before the Queen's Majesty. It is not divided into Acts: Translated by Sir *John Harrington* from *Arioſto's* Poem so called.

P

Pastor Fido; or, *The Faithful Shepherd*; a Pastoral, 4*to.* 1602. written in *Italian* by *Guarini*, and afterwards translated into *English* by this Author, who conceals his Name; but (if we believe the Bookseller who printed it after his Decease, was a Relation to Sir *Edward Dimock*, then Queen *Elizabeth's* Champion. Sir

Richard Fanſhaw and Mr. *Settle* have both put their Pens to the ſame Subject.

Pathomachia; or, *The Battle of Affections, Shadowed by a Feigned Seige of the City* Pathopolis; a Comedy, 4*to.* 1630. publiſhed by one *Conſtable*, and dedicated to the Lord *Hunsdon*: But is the ſame Play as *Love's Loadſtone*, only different in Title.

Patient Griſſel, a Comedy. Plot from *Boccace's Novels*, Day 10. Nov. 10. *fol.*

Pauſanias, the Betrayer of his Country, a Tragedy, acted at the Theatre Royal, by his Majeſty's Servants; written by a Perſon of Quality, 1696. 4*to.* and dedicated to *Anthony Henly*, of the *Grange* in *Hampſhire*, Eſq; by Mr. *Southern*; the Epilogue being writ by Mr. *Henly*, and the Prologue by an unknown Hand. Mr. *Southern* informs us in the Epiſtle, that it was put into his Hands by a Perſon of Quality; and that the Play is built on the Model of the Ancients, and according to the Reformation of the French Stage; and I am of Opinion that there is ſomething of the Manly Force of the Ancients in it: tho' the perverted Judgments of the Town could not reliſh it. The Story you will find in his Life in *Plutarch.*

The Pedlar's Prophecy, a Comedy.

Philotus, a Comedy, 4*to.* printed in *Scotland*, 1612. This Play ſhews the Miſchiefs oft-times happening by Old Age Marrying with Youth.

Piſo's Conſpiracy, a Tragedy, 4*to.* 1676. acted at the Duke's Theatre. This is no more than the Tragedy of *Nero*, with a Title chang'd, and if you compare them, will find no Difference throughout.

The Presbyterian Laſh; or, *Noſtroff's Maid Whipt*; a Tragi-Comedy, 4*to.* 1661. and, ſays the Title Page, acted in the Great Room at the *Pye-Tavern* at *Algate*, by *Noſtroff* the Prieſt, and ſeveral of his Pariſhoners at the eating of a Chine of Beef.

The Promiſes of God manifeſted, this has been in former Catalogues as a Dramatick Piece, but whether it be ſo I much queſtion.

Promus and Caſſandra, in Two Parts.

Q

THE *Queen*; or, *The Excellency of her Sex*; a Tragi-Comedy, 4*to.* 1653. publiſhed by *Alexander Gough*, being given him by a Perſon of Honour; dedicated to the Lady *Catharine Mohun.* Plot, part of it from *Baudello's Novels*, and part from *Hiſtoires Tragicques par de Belleforeſt*, 8vo.

R

THE Rampant Alderman; or, *News from the Exchange*; a Farce, 4*to*. 1685. This is taken out of several other Plays, as *Fine Companion*, &c.

The Rape; or, *The Innocent Impostors*, a Tragedy, acted at the Theatre Royal, by their Majesties Servants, 1692. 4*to*. and dedicated to the Right Honourable, *Charles*, Earl of *Dorset* and *Middlesex*, *&c.* This Play was writ by a Divine, tho' introduc'd by our late Laureat, Mr. *Shadwel*. It met with no great Success, tho' it is not the worst of our English Tragedies.

The Reformation, a Comedy, 4*to*. 1673. acted at the Duke's Theatre. This Play is accounted to be written by Mr. *Arrowsmith*.

The Rehearsal, a Comedy, 4*to*. 1683. This being an excellent Farce, and ascribed to the late Duke of *Buckingham*, as Author, has bore several Impressions, and is frequently acted of late Days. This Play lashes the ridiculous Model of our modern Tragedies.

The Religious Rebel, a Tragi-Comedy, 4*to*. 1671.

The Return from Parnassus; or, *The Scourge of Simony*, a Comedy, 4*to*. 1606. It was acted by the Students of St. *John's College* in *Cambridge*. This Play censures the Poets, and is the Original Dr. *Wild*'s Play, call'd, *The Benefice*.

The Revenge; or, *A Match in Newgate*; a Comedy, 4*to*. 1680. acted at the Duke's Theatre. This is only a Play of *Marston*'s, called, *The Dutch Courtezan*, reviv'd and ascribed to Mrs. *Behn*.

The Rivals, a Tragi-Comedy, in 4*to*. printed 1668.

Robin Conscience. This has been stiled a Play, but is rather an old Dialougue, entituled, *Robin Conscience against his Father Covetous, his Mother Newguise, and his Sister Proud Beauty*.

Robin Hood's Pastoral May Games.

Robin Hood and his Crew of Soldiers.

Romulus and Hersilia; or, *The Sabine War*; a Tragedy, 4*to*. 1683. Plot from *Livii Hist.* lib. 1. *Ovidii Metamorph.* lib. 14, &c.

The Royal Cuckold; or, *Great Bastard*; giving an Account of the Birth and Pedigree, of *Lewis le Grand*, the First French King of that Name and Race, a Tragi-Comedy, as it is acted by his Imperial Majesty's Servants, at the Amphitheatre in *Vienna*; translated out of the *German* Language, by *Paul Veegerius*, 1695. 4*to*. and dedicated to the Right Honourable, *Edward Russel*, Lord High Admiral of *England*, *&c.* This Play was never acted, and is taken from a little Book in 8*vo*. called, *The Secret History of Lewis the Fourteenth*.

The Royal Maſque at *Hampton-Court*, 4*to.* 1604. preſented *January* the 8th, that Year; perſonated by the Queen's moſt excellent Majeſty, and the Ladies of Honour attending.

The Royal Voyage; or, *The Iriſh Expedition*; a Tragi-Comedy, 4*to.* 1690. You may eaſily conjecture what the Subject of this Play is, by its Title and Date.

S

SAlmacida Spolia, a Maſque, 4*to.* 1639. This was preſented by the King and Queen's Majeſties, on the 21th of *January* the ſame Year at *White-Hall*. The Scenes, Machines and Ornaments are the Invention of Mr. *Inigo Jones*, Surveyor General of his Majeſty's Works. What was ſung or ſpoken, was writ by Sir *William Davenant*; and the Muſick was compoſed by her Majeſty's Maſter of Muſick, Mr. *Lewis Richards*.

The Scottiſh Politick Presbyter Slain by an Engliſh Independent; or, *The Independents Victory over the Presbyterian Party*, &c. a Tragi-Comedy, 4*to.* 1647. This is a Play of the ſame Claſs with the former, and of moſt others that are writ by Anonimous Authors, for the particular Guſt of the Times they are printed in. The Year of its being printed, the Title of it ſhews; where the Reader may find more of the Grounds of it, *viz.* in the Accounts of the Tranſactions of thoſe Times.

She Ventures, and He wins, a Comedy, acted at the New Theatre in *Little-Lincolns-Inn-Fields*, by his Majeſty's Servants, written by a young Lady, 1696. 4*to.* The Plot is taken from a very pleaſant witty Novel of Mr. *Alexander Oldis*, called, *The Fair Extravagant*; or, *The Humorous Bride*.

Sicelides, a Piſcatory Dramma, or a Paſtoral, 4*to.* 1631. acted at *King's-Colledge, Cambridge*. For the Plot conſult *Ovid Metamorph.* lib. 4, & 13. alſo *Orlando Furioſo*.

Shoomakers Holyday; or, *The Gentle Craft*; with the Humorous Life of *Simon Eyre*, Shoomaker and Lord Mayor of *London*, a Comedy, 4*to.* 1657, acted before the Queen's moſt excellent Majeſty, by the Right Honourable the Lord High Admiral's Servants. The Story from the old Book, called, *The Gentle Craft*, 4*to.*

The Siege of Conſtantinople, a Tragedy, 4*to.* 1675. acted at the Duke's Theatre. Plot from *Heylin's Coſmography*, Book 2. in the Deſcription of *Greece*, *Paulus Jovius*, *Knolles Hiſt.* and *Conſtantinopolis a Mahammada 2da. expugnata, fol.*

The Siege and Surrender of Mons, a Tragi-Comedy, expoſing the Villany of the Prieſts, and the Intreagues of the *French*, 1681. 4*to.* This was never acted, and is built on the publick News, and private Reports of that Siege.

Sir

Sir Clyomon, Knight of the Golden-Shield, Son to the King of Denmark; *and* Clamydes, *the White Knight, Son to the King of* Suavia, (both Valiant Knights) their Hiſtory, 4*to.* 1599.

Sir Giles Gooſe-Cap, Knight; a Comedy, 4*to.* 1636. acted at the private Houſe in *Salisbury-Court*, with great Applauſe. This was publiſh'd by one *Perry*, and dedicated to *Richard Young*, Eſq;

Sir Solomon; or, *The Cautious Coxcomb*; a Comedy, 4*to.* 1671. acted at his Royal Highneſs, the Duke of *York*'s Theatre. This is moſtly a Tranſlation from *Moliere's L'Ecole des Femmes*, and moſt agree done by Mr. *Carel.* This Play, tho' met with ſome Enemies, yet found Succeſs in the Action; and afterwards the Author printed a Juſtification of it.

Solimon and Perſeda, their Tragedy; wherein is laid open *Love's Conſtancy, Fortune's Inconſtancy*, and *Death's Triumphs*; 4*to.* 1599. This old Play, with the before-going long Title, is not divided into Acts.

The Sophiſter, a Comedy, 4*to.* 1638. This Play, tho' printed, was not, I believe, ever acted.

The Spaniſh Bawd; or, *Caliſto and Melibea*, repreſented in *Celeſtina*, a Tragi-Comedy, *fol.* 1631. The Play is very long, and was originally writ in *Spaniſh*, and done into *Engliſh* by *Don Diego Puedeſer*, a *Spaniard*; who alſo tranſlated another Book into *Engliſh*, called, *Exemplary Novels*, *fol.* There are Twenty Four Acts in *The Spaniſh Bawds.*

Sport upon Sport; Drolls, 8*vo.* This is a Collection of Drolls taken from Plays, by *Kirkman*, and printed 1673.

The Step-Mother, a Tragi-Comedy, 4*to.* 1664. acted at the Theatre in *Little Lincoln's-Inn-Fields*, by his Highneſs, the Duke of *York*'s Servants.

The Strange Diſcovery, a Tragi-Comedy, 4*to.* 1640. Plot and Language from *Heliodorus*'s *Æthiopick Hiſt.* 8*vo.* Book 10.

Suſanna's Tears.

The Subjects Joy; or, *The King's Reſtauration, cheerfully made known in a ſacred Maſque*, &c. 4*to.* 1660. dedicated to the Lord General *Monk.* This Maſque has been omitted by Mr. *Langbain.*

Swetnam, the Woman-Hater, arraign'd by Women, a Comedy, 4*to.* 1620. acted at the *Red-Bull*, by the Queen's Servants. Plot from an old *Spaniſh* Book, call'd, *Hiſtoria de Aurelia, Iſabella Hija del Rey de Eſcotia*, &c. 12*mo.* and from an *Engliſh Pamphlet*, entituled, *The Arraignment of Lewd, Idle, Froward, and Inconſtant Woman.*

T

Tempe Restored a Masque, 4*to.* 1631. This was presented on *Shrove-Tuesday*, at *White-Hall*, to his Majesty, by the Queen and fourteen Ladies of Honour. The Descriptions, *&c.* of the Scenes were invented by Mr. *Inigo Jones*.

Therſytes, an Interlude.

Tiberius (*Claudius Nero*) his Tragical Life and Death, a Tragedy, 4*to.* 16 . Plot from *Suetonius*, *Dion*, *Tacitus*, &c.

Timoleon; or, *The Revolution*; a Tragi-Comedy, *London*, printed 1697. 4*to.* and dedicated to his Friend, *J. F.* The Comical part is a very good and useful Satyr on the Mercenary Temper of many Courtiers of preferring Money to Merit. The Story of *Timoleon*, is in his Life in *Plutarch*, and *Cornelius Nepos*, *&c.*

Tom Essence; or, *The Modish Wife*; a Comedy, 4*to.* 1677. This Play succeeded well, and is said to be writ by one Mr. *Rawlins*; Part from *Molliere's Le Cocu Imaginarie*, and part from *Corneilles D. Cæsar D'Avalos*.

Tom Tyler and his Wife, an Interlude, 4*to.* printed first many Years ago, in an old English Black Letter, and in a sort of Burlesque Verse. The Drift of the whole Play is to represent and humble a Shrew. If it be compar'd with Monsieur *Poison's Le Sot Venge*, a near resemblance will appear.

A Traytor to Himself; or, *Man's Heart his greatest Enemy*; a moral Interlude, in Heroick Verse, 4*to.* 1678. This was acted by the Boys of a Publick School at a Breaking up, and publish'd that it may be useful on the like occasion. In it are no Womens Parts. *Plautus* his *Captives* is writ like it.

The True Trojans; or, *Fuimus Troes*; being a Story of the *Britains* Valour at the *Romans* first Invasion; a History, 4*to.* 1633. This Play was publickly presented by the Gentlemen Students of *Magdalen-College*, in *Oxon.* Plot from *Liv. Lib.* 5. *Cæsar Comment. Lib.* 4, and 5. *Galfridus ap. Arthur Monumetensis. De Gestis Regum Britanniæ*, *Lib.* 4.

A Tryal of Chivalry, 4*to.* Wanting the Title Page, I'm ignorant of the Date and Place of its acting.

Tryal of Treasure.

The Triumphs of Virtue, a Tragi-Comedy, acted at the Theatre Royal, 1697. by his Majesty's Servants. Tho' this Play succeeded not, it seems, among a great many Faults of Language, not to want some Merit; and had the Style and Language been as good as the Design, it could not have fail'd of Applause. The Beginning seems to be borrowed from *Fletcher's Wit without Money*; and great

great part of the Character of *Antonio* (if I'm not miſtaken) is copied from thence.

Tunbridge-Wells; or, *A Day's Courtſhip*, a Comedy, 4*to*. 1678. acted at the Duke's Theatre. This is thought to be writ by Mr. *Rawlins*, tho' the Title ſays, by a Perſon of Quality. This does not equal *Epſom-Wells*.

Tyrannical Government.

U

THE *Unfortunate Uſurper*, a Tragedy, 4*to*. 1663. dedicated to Mr. *Edward Umferville*. The ſame Story of *Andronicus Commenus*, is writ by one *Wilſon*, before-mentioned; which Play I take to excel this, but in this, Act 5. Scene 3. we have a Parallel between thoſe Times, and our late Civil Wars.

The Ungrateful Favourite, a Tragedy, 4*to*. 1664. writ by a Perſon of Honour; but I do not find it was ever acted. See *Guicciardine Pontanus*, and other Writers on the Affairs of *Naples*.

W

A *Warning for Fair Women*, a Tragedy, 4*to*. 1599. The Title tells you it contains the moſt Tragical and Lamentable Murther of Mr. *George Sanders*, of *London*, Merchant, near *Shooters-Hill*.

The Weakeſt goes to the Wall; a Comedy, 4*to*. 1618. acted by the Right Honourable, the Earl of *Oxon*, Lord Great Chamberlain of *England*'s Servants.

Wealth and Health.

Wily Beguiled, a pleaſant Comedy, 4*to*. The Chief Actors in the Comedy are a Poor Scholar, a Rich Fool, and a Knave at a Shift.

Wine, Beer, Ale and Tobacco, contending for Superiority; incerted in former Catalogues as an Interlude, but is no other than a Dialogue, 4*to*. 1658.

Win her and Take her; or, *Old Fools will be Medling*; a Comedy, 4*to*. 1691. acted at the Theatre Royal, by their Majeſties Servants; and is dedicated to the Right Honourable, *Peregrine*, Earl of *Danby*, Viſcount *Latimer*, &c. by Mr. *Underhill*.

The Wit of a Woman, a pleaſant merry Comedy, 4*to*. 1604.

The

The Wits led by the Noſe; or, *A Poets Revenge*; a Tragi-Comedy, 4*to.* 1678. acted at the Theatre Royal, great part of it is taken from *Chamberlain's Love's Victory.*

Woman turn'd Bully, a Comedy, 4*to.* 1675. acted at the Duke's Theatre. This Play met not with that Succeſs as was expected.

A Woman will have her Will. See *Engliſh Men for Money.*

THE

THE APPENDIX.

GREAT Part of these Sheets having been printed a good while, has occasion'd a Necessity of this Supplement to compleat the Design of the Book, in giving the Reader an Account of all the Plays that have been hitherto printed; some whereof were accidentally omitted in their proper Places.

KNOWN AUTHORS.

Thomas Dilke.

THIS Author has lately publish'd another Comedy, call'd, *The Pretenders*; or, *The Town Unmask'd*, a Comedy, acted at the Theatre in *Little Lincolns-Fields*, by his Majesty's Servants; and dedicated to *Thomas Barnadiston*, of *Ketton*, in *Suffolk*, Esq; I have little to say to this Play, for 'tis not fair to attack a Man that's down, tho' I do not think (considering what Plays have pleas'd) that this ought to have met with so severe a Fate. *Vainthroat* seems a Copy of *Medley*, and *Scandal*; Sir *Bellamour*, a faint Shadow of the *Plain Dealer*, or at least of *Blunt* in *The Committee*; Captain *Bounceby* we have had in various Plays, as *The Squire of Alsatia*, *Old Batchelor*, *Epsom Wells*, &c. Since the Miscarriage of this Play, the Author died.

Thomas D'Urfey.

THis Author has lately publish'd another Play, call'd, *The Campaigners*; or, *The Pleasant Adventures at Brussels*; with a Familiar Preface upon a late Reformer of the Stage; ending with

a Satyrical Fable of the *Dog* and the *Ottor*, 1698. 4*to*. 'Tis dedicated to the Right Honourable, *Thomas*, Lord *Wharton*, *&c.* The Intreague and Diſcovery betwixt Madam *La Marquiſe*, and the Colonel is borrowed from a Novel or Memoir, called, *Female Falſhood*.

Charles Gildon.

THis Author, being known too late to be brought in the Order of the Alphabet, I have plac'd him here in the Appendix, with an Account of thoſe two Plays he has already Publiſh'd, and are own'd by him, tho' his Name, without his Conſent, was omitted in the Impreſſions of the Plays.

He is, as I'm inform'd, a Gentleman born at *Gillingham*, near *Shaftsbury*, in the County of *Dorſet*. His Parents and Family were all of the Romiſh Perſuaſion, and in the time of the Civil War, doubly incur'd the Penalties of the *Prevailing Side*; both as engag'd in the Royal Party, and as Recuſants in Religion; for which, after the Plunderings of the War, his Grandfather paid two thirds of his Eſtate, all the Time of that Government. His Father was of the Honourable Society of *Grays-Inn*, and tho' a great Zealot for the Faith he was born in, he cou'd not convey that Zeal to his Son, our Author, whom he dying, left but Nine Years of Age, having ſold the beſt part of the Eſtate that our Author was born to, before he died. *Gillingham*, the Place of his Nativity, gave our Author the firſt Rudiments of Learning, under a very Honeſt and Learned Maſter, one Mr. *Young*. Thence his Relations ſent him to the Engliſh Colledge of Secular Prieſts at *Doway*, in *Hainault*, with a deſign of making him a *Prieſt*, if his Inclination cou'd away with that Function; which was ſuppos'd the beſt Support of a Gentleman whoſe Fortunes and Religion could promiſe him no greater Advantage. But after Five Years Study there, he found his Inclinations point him another way; and at the Age of about Nineteen he returns for *England*; and as ſoon as One and Twenty, put it into his Power of enjoying thoſe Pleaſures that Age generally purſues, he came to *London*, where having ſpent the Remainder of his Paternal Eſtate, betwixt Two or Three and Twenty he married, and moſt of the Reign of King *James*, he ſpent in reading the Controverſies of that Time; being diſſatisfied with ſeveral of the Tenents of the Church of *Rome*, that he had imbib'd with his Mother's Milk, as they ſay. In him there was an Example how difficult a thing it is, to overcome the Prejudice of Education; for I am aſſur'd that it coſt him above Seven Years Study and Conteſt, before he could entirely ſhake off all thoſe Opinions that had grown up with him from a Child; tho' he cou'd not anſwer to

 himſelf

himself the Conviction of his Reason in the Points of Religion, yet he did what is said of *Medea*, by *Ovid*:

Video meliora probq;
Deteriora sequor ———

I have heard him say, that the first Book that gave him the greatest Conviction was, the Discourse of the late pious and ingenious Dr. *Tillotson*, Lord Archbishop of *Canterbury*, against *Transubstantiation*, lent him by a Lawyer, that at the same time cheated him of about Four Hundred Pounds, tho' he made way for that Peace of Mind that this Book first opened the Door to.

If I shou'd do with our Author, what some other Writers of Lives have done, I might here tell you of his Inclinations to Poetry from his Childhood, and talk of his Performances; but he being my Friend, I shall forbear all things that may argue me guilty of Partiality; and shall only say, as he tells us in a Letter of his *Essays*, that Necessity was the first Motive of his venturing to be an Author. His first attempt in the Drammatick way, was not till he was was past Thirty Two Years of Age; and then in about a Month's time, he gave us a Tragedy, call'd, *The Roman Bride's Revenge*; but of that in its Order: for we must first speak of a Play of the late famous Mrs. *Behn's*, which he introduc'd by the Importunity of a Friend of hers and his, on the Stage: It was called, *The Younger Brother*; or, *the Amorous Jilt*; out of the Respect to her Memory, and a Deference, which was too nice, to her Judgment, he durst not make any Alterations in it, but what were absolutely necessary, and those only in the first and second Act, which reflected on the *Whigs*; when if he had alter'd the jejune Stile of the three last Acts, betwixt Prince *Frederick* and *Mirtilla*, which was too heavy, in all Probability it would have been more to the Advantage of his Purse. But now I shall proceed to his own Plays, which are two in Number; the first in our Alphabetical Order, is,

Phaeton; or, *The Fatal Divorce*; a Tragedy, acted at the Theatre Royal, written in Imitation of the Ancients, *&c.* 1698. *4to* and dedicated to the Right Honourable, *Charles Montague*, Esq; &c. the most Noble and Generous Patron of the Muses that our Nation has Produc'd. Tho' it was a very bold Undertaking of a Young Author, to attempt to bring so very different a way of Writing on so corrupt a Stage as ours; yet the Success justified his Opinion, that the Irregular, Prophane, and Obscene Plays took only because our Audience saw no other, through the Poets Fault. The Plot, and a great many of the Beauties of the Play, the Author fairly owns that he has taken from the *Medea* of *Euripides*; and

and in his Preface you may find his Reasons for altering the Names and Characters from what they were in the Original that he has here copied.

The Roman Bride's Revenge, a Tragedy, acted at the Theatre Royal, 1697. 4*to*. dedicated by the Bookseller to *William Gregory*, Esq; This Play was our Author's first; and as it was writ in a Month, so it had the Fate of those untimely Births, as hasty a Death. Tho' notwithstanding the Faults of this Play, which must be confess'd numerous enough, there is so much Merit in the First, and part of the Second Act, and the Beauty of the Catastrophe, that if the Voice of the Town had not been influenc'd by the Ill Representation, it must have met with a less rigorous Censure. But the Author's Faults lie generally in the Stile, and the Incidents of the Third and Fourth Acts. The Stile is too near an Imitation of Mr. *Lees* (the worst Qualification of that Poet, who had Beauties enough to make amends for it) I mean in many Places, for in others 'tis Just enough. The Incidents were too numerous, and not so distinct as to be well discern'd by the Audience, especially in the Fourth Act. Tho' I think there is no Incident in this Play so unnatural, as some of our celebrated Plays are esteem'd for; and then the Confusion of the Action contributed to the making them seem less prepar'd. The Plot I take to be of the Author's own Invention, allowing for a Hint taken from *Camma* of *Galata*, which is thus far improv'd, that the Husband here is alive after the Wife has drank the Poison, which heightens the Distress of the Chief Characters. But the Moral is one of the most noble of any of our Modern Plays, it being to give us an Example in the Punishment of *Martian*, that no Consideration in the World, ought to make us delay the Service of our Country.

Peter Motteux.

SInce the Printing of the foregoing Sheets, this Author has publish'd another Play, call'd,

Beauty in Distress, a Tragedy, as it is acted at the Theatre in *Little Lincolns-Inn-Fields*, by his Majesty's Servants, 4*to*. 1698. dedicated to *Henry Heveningham*, Esq; I cannot perceive that the Author has stole any part of his Design, nor am apt to believe he has, since he has generally been very free in owning to whom he has owed any Part of what he has publish'd. There are a great many very fine Lines in this Play, yet Comedy seems much more the Bent of our Author's Genius than Tragedy; tho' it must be confess'd, that in the Multiplicity of his Incidents he has follow'd only the Example of our native Poets, which may well excuse him. Before this Play we have a Discourse of the *Lawfulness*

Lawfulneſs and *Unlawfulneſs* of *Plays*; lately written (as the Title ſays) in French, by the Learned Father *Caffara*, Divinity Profeſſor at Paris. Sent in a Letter to the Author, by a Divine of the Church of *England*.

Europe's Revels for the Peace, and his Majeſty's happy Return, a Muſical Interlude, 4*to*. 1697. perform'd at the Theatre in *Little Lincolns-Inn-Fields*, by his Majeſty's Servants, at the King's Return after the Concluſion of the Peace; with a Panegyrical Poem, ſpoken there, on the ſame Occaſion. The Muſick ſet by Mr. *Eccles*. Dedicated to Sir *Theodore Janſſen*.

Mary, Counteſs of *Pembroke*.

THis Lady (accidentally omitted by the Printer) was that Siſter to Sir *Philip Sidney*, to whom he dedicates his fam'd *Arcadia*, ſhe was the only Woman, almoſt, that had the Generoſity to be a true Patroneſs to Poetry; for ſuch ſhe was to Mr. *Samuel Daniel*, who had been her Tutor, we have had many Pretenders to the Muſes of that Sex, but I do not remember that I have read of any one, that having Power, did ever exert it in the Encouragement and Patronage of any particular Poet, or Poetry in general. 'Tis true indeed, the Catalogue of Men that have done it, is far from being numerous, tho' this may be ſaid of them, which cannot of our little Politicians, That they have been the greateſt Men of their Age, and perhaps of any Age. She publiſh'd one Play, which Mr. *Langbain* could never procure a Sight of; it is entituled.

Antonius; or, *The Tragedy of Anthony*; 8*vo*. 1695. This is a Tranſlation out of *French*; tho' it was very well for a Lady of thoſe times, but in nothing ſo deſirable, as Mr. *Langbain* ſeems to make it, only becauſe the Work of a Perſon of Quality; for he has always a furious Tender for Quality.

William Philips, Eſq;

A Gentleman, as we find by the Epiſtle Dedicatory, that had his Education in *Ireland*; he has given us a Play, call'd,

The Revengeful Queen, a Tragedy, as it was acted at the Theatre Royal, by his Majeſty's Servants, 1698. The Story, he tells you, is taken from the fourth or fifth Page of *Machiavel*'s Hiſtory of *Florence*; and he ſeems ſenſible, that the Characters of *Albuino*, and *Roſamund* are not agreeable to the preſent Taſte of the Town; and that Sir *William D'Avenant* has writ a Play on the ſame Subject.

Mrs. *Mary Pix.*

THis Prolifick Lady has again gratified the Town with a Play, call'd *The Deceiver Deceiv'd*, a Comedy, as 'tis now acted by his Majesty's Servants, at the Theatre in *Little Lincolns-Inn-Fields*, 4*to.* 1698. and dedicated to Sir *Robert Marsham*, Knight and Baronet. This Play and *The Impostor Cheated*, are on the same Bottom, built on a little printed Story of the same Subject. I think the Scene where the Blind Man's Wife make's Love before his Face, is better manag'd in Mr. *Powel*'s Play, than here, tho' in general, this is the better Play.

Queen Catharine; or, *The Ruines of Love*, a Tragedy, 4*to.* 1698. acted at the Theatre in *Little Lincolns-Inn-Fields*; and dedicated to the Honourable Mrs. *Cook* of *Norfolk*. For the Plot consult *Baker*, *Speed*, *Stow*, in the Lives of *Edward* the Fourth, and *Henry* the Sixth.

Mr. *Rivers.*

ALL that I know of this Author, is but on Report; which is, that he was a Jesuit, and writ a Play, call'd,

The Trayton, which he put into Mr. *Shirley*'s Hands, and by his means it was acted. It was reviv'd in 1692. and dedicated by the Anonymous Reviver to the Earl of *Clincarty*. Tho' I cannot, with the Reviver, say 'tis the best Tragedy this Age has produc'd, because it is far from being so; yet this I can justly say, That the Character of *Sciarrah* is very well drawn, and distinguish'd throughout the Play; and so is that of *Lorenzo*. As for the Plot, 'tis very irregular, and consists of various Actions; tho' the Poet's Design seems to aim at a very good Moral. The strange Humour that has too long reign'd in our English Poets, misled the Author, I suppose, to the Choice of such barbarous and bloody Murders, to fill up his Play; which however frequent and tollerable in *Italy*, have nothing to do here. Murther is too great a Crime to see voluntarily committed on our Stage; the Law punishes it with Ignominy, tho' the Poet has nothing to do with it, I meanby Right. This Play has gone for *Shirley*'s.

Tho. Shadwell, Esq;

ONE Play of this Author's has been accidentally omitted in its proper Place, *viz.*

The Vertuoso, a Comedy, 4*to.* 1679. acted at the Duke's Theatre; and dedicated to the late Duke of *Newcastle*. This Play, for the great Variety of Characters, *&c.* has always found Success, and is accounted one of the best Plays this Author writ.

Ja. Shirley.

THis one Play was by Accident overseen in its proper Place, and therefore inserted here: *The*

The Triumphs of Peace, a Maſque, *4to.*, 1633. preſented before the King and Queen at *White-Hall*, by the Four Honourable Houſes, or Inns of Court Gentlemen; dedicated by the Author to the Four Equal Honourable Societies of the Inns of Court. The Maſquers went in a ſolemn Cavalcade (their Habits being extraordinary Rich) from *Ely-Houſe* in *Holbourn*, to *White-Hall*. Mr. *Inigo Jones* contrived the Scenes and Ornaments: and Mr. *Lawes* and Mr. *Joes* compos'd the Muſick.

Mrs. *Catharine Trother.*

THis Lady, by her Parents, is of *Scotch* Extraction, tho' born and bred in *England*; admirable for two things rarely found together, *Wit* and *Beauty*; and with theſe a *Penetration* very uncommon in the Sex. She diſcovers in her Converſation, a *Fineneſs* and *Nicety* of *Reaſoning* on the higheſt *Metaphyſical Subjects*; nor is ſhe leſs entertaining on the more Gay and Converſible. She has already given us two Plays, which challenge our Admiration, we like the firſt, but are tranſported with the laſt; there is the Chaſtity of her Perſon, and the Tenderneſs of her Mind in both; the Paſſions are natural and moving, the ſtile juſt and familiar, and adapted to the Subject; if there be not the Sublime, 'tis becauſe there was no room for it, not becauſe ſhe had not Fire and Genius enough to write it. What I ſay will be ſecur'd from the Imputation of Flattery, by what ſhe has writ; and 'tis the Brevity I have propos'd my ſelf in this Undertaking, that confines me to this little, and obliges me to proceed to her Plays.

Agnes de Caſtro, a Tragedy, *4to.* 1696. acted at the Theatre Royal, and dedicated to the Right Honourable, *Charles*, Earl of *Dorſet* and *Middleſex*, *&c.* This Play met with good Succeſs. 'Tis built on a Novel of the ſame Title, written Originally in *French*, by a *French* Lady, and tranſlated into *Engliſh* by Mrs. *Behn*.

Fatal Friendſhip, a Tragedy, as it is acted at the new Theatre in *Little Lincolns-Inn-Fields*, 1698. and dedicated to her Royal Highneſs the Princeſs of *Denmark*. I need ſay nothing of this Play, the Town has prevented my Approbation; and I can only add, that I think it deſerv'd the Applauſe it met with, which every Play that has the Advantage of being Clapt, cannot get from the ſeverer and abler Judges.

William Walker.

A Young Gentleman of about Nineteen Years of Age, he was born (if I'm not mis-inform'd) in the Iſle of *Barbadoes*, and

of a good Family, his Education was moſt in *England*; he has publiſh'd one Play, call'd,

Victorious Love, a Tragedy, as it is acted at the Theatre Royal *Drury Lane*, 1698. *4to.* and dedicated to the Honourable *James Kendal*, Eſq; one of the Lords of the Admiralty. He tells us in the Preface, that he acted a part himſelf in his Play, which I ſuppoſe was no Diſadvantage to it: for it was, as we learn from the ſame Preface, well received by *the Town*. The Play ſeems to be a kind of Imitation of *Oroonoko*, only here inſtead of one, they are all Negro's. But, if they think the Devil white, methinks ſhe ſhou'd ſcarce be ſo very Amiable in their Eyes; but under this Cenſure *Imoinda* wou'd equally fall; and 'tis very excuſable in ſo young a Beginner as Mr. *Walker*. I only ſay it, for fear the Publick ſhould go on, and we ſee nothing but Black Heroes for the Future, ſince the Colour ſpreads ſo faſt on the Stage. The Greek Poets ſeldom went out of *Greece* for their *Heroes*; but ours on the contrary, find *Heroes* every where but in their own Country; this is no Argument of their Judgment or Vertue; for if Example be that they wou'd inſtruct by, the nearer the Example is related to us, the more force it will naturally have upon us.

Fulk Grevile, Lord *Brook*.

THis Right Honourable Author was Son to Sir *Fulk Grevile* the Elder of *Beauchamp-Court* in *Warwick-ſhire*; he left *Cambridge* in the Reign of Queen *Elizabeth*; was made a Baron in the Seventeenth Year of King *James* the Firſt; and was famous for Valour and Learning: among other Poems he gave us two Plays: He lies buried in *Warwick-Church* under a Black and White Marble, on which he's ſtil'd Servant to Queen *Elizabeth*, Counſellor to King *James*, and Friend to Sir *Philip Sidney*. See more of him in *Fuller*'s Hiſtory.

Alaham, a Tragedy, *fol.* 1633. This Play is built on the Model of the Ancients; the Prologue is ſpoken by a Ghoſt, and the Spectre gives an Account of each Character. The Scene of the Drama lies at the Entrance of the *Perſian Gulph*, of which Place you may read in Mr. *Herbert*'s Travels, *fol.* the Third Edition, p. 114.

Muſtapha, a Tragedy, *4to.* 1609. *fol.* 1633. This Play ſeems alſo an Imitation of the Ancients, and for the Plot conſult *Paulus Jovius*, and other *Turkiſh Chronicles*.

Theſe Two Plays are printed together with other Poems of his Lordſhips, in *fol.* 1633. The Life of Sir *Philip Sidney* before his *Arcadia*, is ſaid to be written by this our Author; as alſo another Volume of Poems and Remains, *8vo.* not printed till the Year 1670.

UNKNOWN

UNKNOWN AUTHORS.

AMPHITRYON, *Epidicus*, and *Rudens*, made Engliſh from *Plautus*, with Critical Remarks upon each Play. This Tranſlation is ſuppoſed to be done by a Divine of the Church of *England*; bnt ſince he has not thought fit to put his Name to it, I ſhall not preſume to do it. 'Tis dedicated to Sir *Charles Sidley*, Baronet.

The Fatal Diſcovery; or, *Love in Ruines*, a Tragedy, as it is acted by his Majeſty's Servants, at the Theatre Royal, 1698. The Author of this Play is unknown, 'tis uſher'd into the World by a Preface under Mr. *Powel*'s Name, in Anſwer to a Copy of Verſes writ by Mr. *Dryden*, in which there was ſome Reflections on that Theatre. The Story is originally a Caſe of Conſcience put by St. *Auſtin*; and after that mentioned in ſome of our Engliſh Divines. It ſeems to be taken from the hint of the old Story of *Oedipus*; but 'tis more improbable, and ſcarce poſſible to happen, and therefore of no Uſe, as incapable of affording any Moral.

The Pindar of Wakefield, a Comedy, 4*to*. 1633. This Play was through miſtake, omitted in tranſcribing the Copy for the Preſs.

Terence, this Latin Poet is tranſlated by the Tranſlator of the former, in Conjunction with two other Divines of *Cambridge*. I'm ſenſible the Tranſlators underſtood the Original very well, but their altering the Terminations of the Proper Names, would make ſome think that they had taken it only from the French of Madam *Dacier*.

The Unnatural Mother; the Scene in the Kingdom of *Siam*, as it is now acted at the new Theatre in *Lincolns-Inn-Fields*, by his Majeſty's Servants; written by a young Lady, 4*to*. 1698. This Play is an Argument of the Strange Chance of Plays, when ſo indigeſted a heap could be tollerably received; and I think 'tis a great Argument againſt thoſe judges who receive and permit the Plays to be acted: For I am unwilling that the Nakedneſs of our Country ſhould be diſcover'd; that is, that an Audience could bear ſuch as this, and ſome other of a Modern Date. The Writers now (I mean all that attempt Writing) think if they can make a horrid Character or two in a Play, and ſome bloody and barbarous Incidents, they can preſently write a Tragedy, never reflecting

that a Poet is not to be a Hangman, he is not to rival *Jack Ketch* in his Office, and rob the publick Executioners of their Buſineſs, by ending a Criminal privately, who ought to have a Publick and moſt infamous Execution. Where the Laws condemn a Villain to the Gibbet, the Poet has nothing to do, ſuch Characters are below the Stage, and ought to appear no where but on the Cart, and in the Ordinary's Paper. The Poets Court of Juſtice is more ſublime, he examines and puniſhes Crimes that the Political Courts overlook. He is not to make Characters more deprav'd than Experience ever ſhew'd us; for I'm confident *Callapeia* never had her Fellow, on this ſide the Line at leaſt, and for the Vices of thoſe of the other, I know nothing that we have to do with them, (having Stock enough of our own) and 'tis with abundance of Reaſon, call'd, *The Unnatural Mother*; for ſure there never was ſuch an one in Nature. *Bebbemeah*'s being put on the Couch with a Black Slave, and there found aſleep, is borrowed from Mr. *Settle*'s Incident of *Cleomira*, and *Oirantes*, in the Princeſs of *Perſia*.

FINIS.

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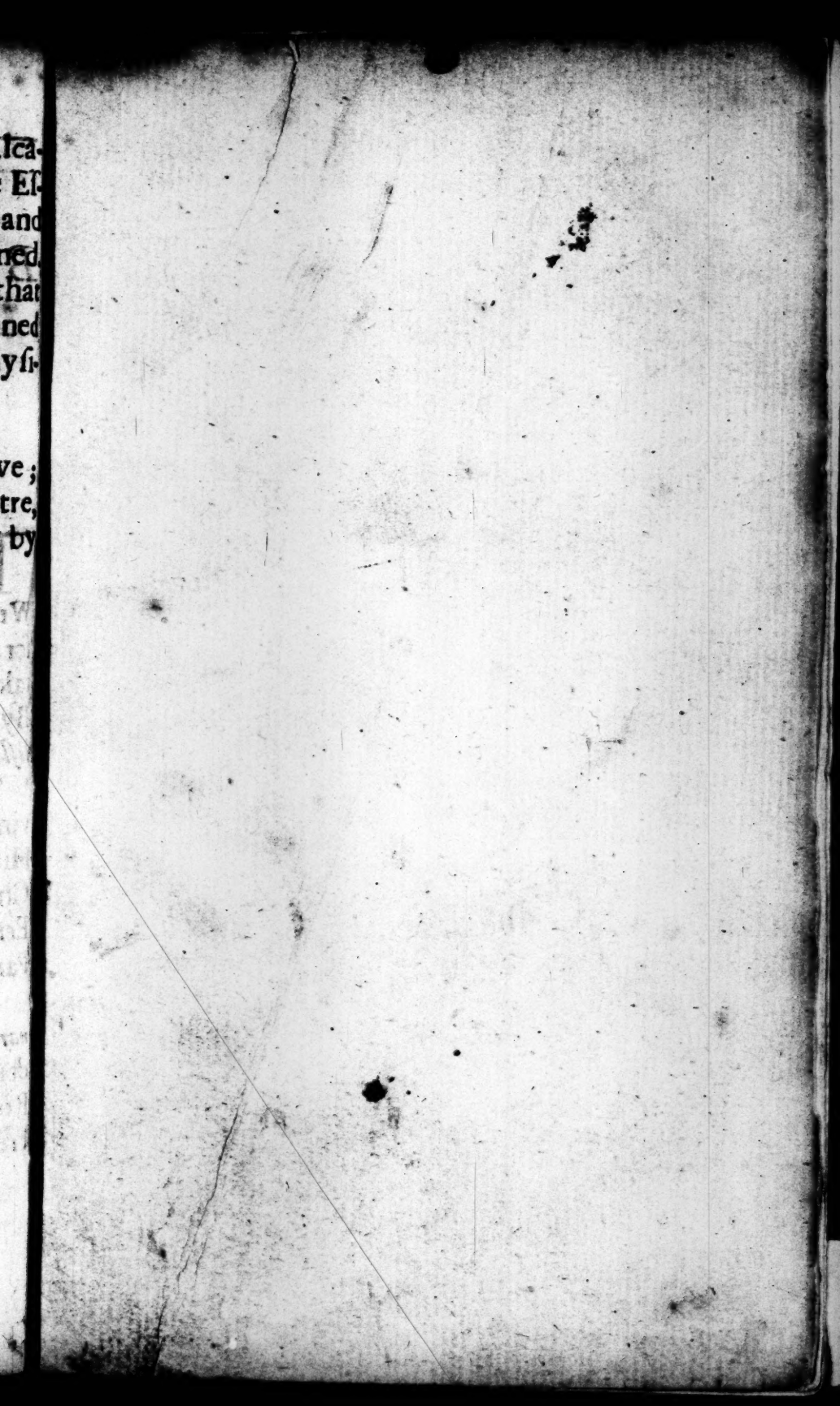
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